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SOROLLA AT THE HISPANIC SOCIETY BY CHRISTIAN BRINTON

NOTHING could be more fitting than that the luminous and stimulating art of Sorolla, which has lately been seen in Paris and London, should make its initial appearance here under the auspices of the Hispanic Society of America. To a far greater extent than is generally recognized pictures require a sympathetic setting, and it is hence only with such a background as the Society naturally affords that the work of Señor Sorolla, which is at once so advanced, so modern, and yet so full of the large simplicity of the past, can rightly be appreciated. Judged by his sheer technical facility, his astounding productivity and the universality of his choice Sorolla is indisputably the foremost living Spanish painter. He clearly stands at the head of that aggressive group of artists who are to-day reviving with such veracity and force the ancient pictorial supremacy of their country. Not only is Sorolla the strongest personality of his circle, he, also, in a sense, symbolizes the entire movement toward vigor and freedom of esthetic expression.

The leaders of this new tendency which is so rapidly and vehemently regenerating contemporary Spanish art are Gonzalo Bilbao y Martinez, Joaquín Sorolla y Bastida, Ignacio Zuloaga and Hermen Anglada y Camarasa. Slightly younger than Bilbao, and a few years older than Zuloaga and Anglada, Señor Sorolla represents current Peninsular painting at its floodtide. In common with his colleagues he is a realist, but is far more specific in his versions of reality than are the other men. Sorolla seems to have been one of those positive spirits who are predestined to take a definite view of actuality. The circumstances of his birth and the incidents of his early training were such as to foster a taste for the concrete and the explicit, and never, during years of feverish industry, has he wandered from the sphere of nature and natural phenomena.

His themes have been chosen directly from that multiple life which surges about him in all its sparkling vividness of form, color and movement. Yet there is vastly more to Sorolla's art than its frank worship of objective appearance. He is primarily a painter of light and atmosphere. His work is a joyous hymn to that outdoor radiance which in his own land suffuses all things with its scintillant glory. Sorolla is by no means the only enthusiastic champion of native character and incident. His subjects are often akin to those of his contemporaries, but it is in his mastery of sunlight that he stands alone and that his art so triumphantly differentiates itself from that of all Spanish painters of his own, or, indeed, of any period.

This fecund and racial genius, who, together with Zuloaga, has opened the eyes of the world to the power of the latter-day Peninsular palette, was born at Valencia of humble parents on February 27, 1863. Left an orphan before reaching the age of three the child was cared for by his maternal aunt, Doña Isabel Bastida, and her husband, Don José Piqueres, a locksmith by trade. As it was not long after entering school that the boy was seen to devote more of his time to indiscriminate sketching than to the actual curriculum his uncle removed him from the classroom and placed him in the locksmith shop as an apprentice. He worked industriously at the forge, studying drawing meanwhile at a local school for artisans, where he carried off every available prize and, in consequence, was permitted, at fifteen, to enter the San Carlos Academy and confine his entire energies to the pursuit of art. The youth's career at the Academia de las Bellas Artes de San Carlos, to give it its full official title, was equally promising. He was the favorite pupil of Señor Estruch, and he furthermore, during this period, had the good fortune to enlist the interest of Don Antonio García, who for some years proved his generous patron and whose daughter, Doña Clotilde, he subsequently married.

Considering the fact that, as far as his own coun-

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try is concerned, he was a veritable pioneer in his chosen field, the chronology of Señor Sorolla's artistic life cannot fail to be without significance. He passed with rapid, insatiate energy from the glittering exquisiteness or empty academic formalism about him to an alert intensity of perception and rendition which in the end found no theme alien and no problem impossible of solution. In order thoroughly to understand the man and his work it must be recalled that he was not a purely Valencian product, that through his veins coursed the blood of a Catalonese mother and an Aragonese father, and that a wholesome independence both mental and esthetic was thus his birthright. His first appearance in the world of art was made at the local academy in 1880, when he exhibited a few 'prentice studies, but four years later, when he sent to Madrid *The Second of May*, his career may be said to have begun in all earnestness. The canvas now hangs in the Balaguer Museum at Villaneuva y Geltrú. There is nothing remarkable about it; it is simply one of those ambitious compositions with which such able historiographers as Pradilla, Alisal and Checa have long made us familiar. It was not, however, the picture proper, but the manner in which the subject was approached, that struck a new and decisive note in the art of its time. Instead of painting from imagination or relying upon preconceptions of the dramatic the youthful realist grouped his models about the dusty bull-ring of Valencia and steeped them in actual smoke in order to get the most natural effect possible. The painstaking efforts of his already famous contemporaries never got beyond the plane of glorified still life; the canvas of Sorolla pulsed with truth, action and the clarifying thrill of first-hand observation. He had already paid several visits to Madrid, where he studied the works of Velázquez, Ribera and Goya at the Prado, and the sovereign lessons in reality which they taught him were manfully, if crudely, put to the test of specific practice in a picture whose chief merit is that it was painted boldly in the free, exultant light of day.

The same year Sorolla was fortunate enough to win in open competition the coveted Prize of Rome, the Provincial Deputation of his native city sending him to the Italian capital, where he joined his countrymen, Pradilla, Villegas, Benlliure and Sala. After a few months' sojourn he, however, set out for France, and it was in Paris, not in the moribund Rome of the middle eighties, that the young Spaniard found legitimate inspiration, and this new source of strength he discovered in the sincere and homely naturalism of Bastien-Lepage. Rein-

forced by this unlooked-for confirmation of his own inherent leanings he returned to Rome, and later drifted to Assisi, where he spent his days copying various canvases and communing with the older spirits of Renaissance art. There can be little question that this entire foreign interlude, save the six months in Paris, was so much lost time. The works produced during these infertile and aimless years, such as *The Burial of Christ* and *Father Chofre Protecting a Madman*, which is now in the Provincial Hospital at Valencia, are unconvincing and indecisive, and it was not until he returned to Spain and settled once again amid familiar scenes that nature began revealing to the young artist those vivifying secrets which became the soul of all his subsequent effort.

At first he painted mainly water-color sketches and did some illustrating for the papers. *The Boulevard* and *The Procession at Burgos* also date from this period, but they were in no wise typical of his real caliber, which was not, in fact, manifest until he sent to the International Exhibition at Madrid in 1892 his *Otra Margarita*. *Another Marguerite* has since that day touched the hearts of thousands to whom the painter's name, even, has remained unknown. The picture crossed the ocean the following year and was a feature of the Spanish section at the Chicago World's Fair, and at present hangs in the St. Louis Museum. With the success of this sincere and poignant bit of social realism Sorolla seemed, in truth, to find himself. He started upon the forward path with increasing energy and enthusiasm and by 1900 had won the Grand Prix at the Paris Exposition with his *Triste Herencia*, besides exhibiting four other subjects of convincing mastery, including *Sewing the Sail* and *Luncheon on Board*. So unremitting was his industry and so great was his innate capacity for work that six years later he was able to show at the Georges Petit Galleries in Paris five hundred finished pictures and studies embracing every conceivable variety of theme. The success of this exhibition was in some measure duplicated last spring in London, when there were placed on view at the Grafton Galleries two hundred and seventy-eight canvases from the same tireless brush. And, finally, New York is to-day able, through the liberality and enthusiasm of Mr. Archer M. Huntington, to enjoy this art in all its richness, sanity and spontaneous effulgence, and under conditions that are frankly ideal.

Such are the essential facts of Sorolla's artistic progress; but beneath this bare outline lurks something infinitely more important, and that is the



BEACHING THE BOAT
BY JOAQUIN SOROLLA Y EASTIDA

Sorolla at the Hispanic Society

spirit and inner significance of this many-sided activity, the meaning of this splendid and salubrious art, which by its very diversity is apt to disconcert or bewilder the average visitor to the Hispanic Society display. There is, after all, but one way to approach the work of Sorolla, or, as a matter of fact, that of any painter, and that is through the medium of the artist's own national as well as individual esthetic background. The impetuous and indefatigable author of these three hundred and fifty-six canvases which now enliven the walls of the Hispanic Society merely carries onward with the help of the brilliant chromatic palette of to-day the immutable traditions of Spanish art. In common with his great predecessors, who painted with such subdued and restrained gravity of tone, he knows but one lesson and that is the lesson of actuality. There has never been and there can never be anything speculative or philosophical in the art of the Iberian Peninsula. From Velázquez downward the Spaniards have been a race of pictorial impressionists, and it was to this fountain head of truth that Edouard Manet and all the later men were obliged to turn when they wished to secure a formula with which to combat the false classicism and flamboyant rhetoric of the midcentury in France. Spanish painting does not express symbols, it records facts. These men are incapable of evolving an elaborate, organic epitome of nature and humanity. Yet they offer, in compensation, the most supple and masterful presentation of the purely objective that the world has thus far seen. The eye, not the mind, is the controlling factor in all this work, little of which seems to lose its inherent freshness and spontaneity. The graphic vitality of Velázquez and Goya is frankly imperishable, and there are few Spanish artists who do not share in some measure the same priceless heritage.

Fulfilling the broad, traditional requirements of Spanish painting in general, yet bathed in the vibrant splendor of the modern palette, the art of Sorolla comes as a distinct revelation to the American public. In technical surety it suggests Zorn, Besnard or Sargent, yet none of these men equals the sturdy Valencian in his close contact with reality, in the rapidity of his impressionistic notation or the magnificent robustness of his outlook. There is in the work of Sorolla none of Zorn's northern sensualism, none of the nervous effeminacy of Besnard, and none of the mundane cynicism of Sargent. Señor Sorolla presents the spectacle, rare indeed in art, of an absolutely sound and perfectly balanced organism. It seems as though there must have

drifted across to his own glistening *playas* some of that antique Peloponnesian blitheness of which the world of to-day knows so little. You will find in the earlier work tenderness and humanity; witness *Another Marguerite*, *A Wearisome Journey*, *A Sad Inheritance*, and, above all, that delicate monochrome in gray entitled *Mother*, but never, in the later range of this art, do you encounter the slightest hint of morbidity, of bodily deformity or of soul fatigue. Señor Sorolla has advanced year by year toward a more instinctive choice of subject and a clearer, crisper sense of color. The compositions of former days, while circumstantial and graphic; were more or less studied, and the tones darker and more sharply contrasted, but to-day his arrangements are taken expressly from nature and his harmonies are keyed up to an outdoor brilliance which is almost blinding. It is astonishing how Sorolla can secure by simple means such fulfilling results. His palette is a modest one, consisting of but six or seven colors. There is absolutely no blending or overpainting, each tone being placed directly on the canvas with a free, yet efficient finality. The method is impressionistic, but it is not the detached divisionism of the later Frenchmen and Italians; the stroke is singularly liquid and flowing. Sorolla everywhere shows himself a master technician. In his accurate feeling for anatomical form he stands almost alone, and for downright prismatic splendor he has no equal.

While the subjects this superbly endowed painter chooses cover so wide a field, he loves best of all those which he finds along the gleaming Valencian sea strand where he passes the summer months. It was the Malvarrosa beach which some years since gave him those pitiful waifs who crowd about the dark-robed priest in *A Sad Inheritance*, and it is the beach of Jávea, further south, which to-day offers him countless scenes full of ebullient light and color. No phase of this radiant Mediterranean existence has escaped him. Here is the solitary *Mussel Gatherer*, there are the *Swimmers* encircled by green, foam-flecked currents; here strong, sunburned fishermen and great, tawny oxen are majestically *Beaching the Boat*, and here, there and everywhere scamper about, amid breeze, sun and wave, bronze urchins and beautiful, flexible maidens. No shadow falls aslant these happy children and superlatively normal mothers. All is natural and chaste. It is a dazzling panorama of golden sands and emerald or azure sky and water in which humanity plays its instinctive and Godgiven part. There is in these endlessly diversified episodes no striving after effect, no desire to perpetuate anything save the



FISHING BOATS, VALENCIA

BY J. SOROLLA Y BASTIDA



MARIA AT BIARRITZ

BY J. SOROLLA Y BASTIDA



UPON THE SAND

BY J. SOROLLA Y BASTIDA



PLAYING IN THE WATER

BY J. SOROLLA Y BASTIDA



SENORA SOROLLA
IN BLACK
BY JOAQUIN SOROLLA Y BASTIDA



MY DAUGHTERS HELEN AND MARIA
ON HORSEBACK
(IN VALENCIAN COSTUMES OF 1808)
BY JOAQUIN SOROLLA Y BASTIDA

Sorolla at the Hispanic Society

simple, wholesome facts of life and nature. In these canvases, whether huge finished pictures or hasty sketches, all the world is in holiday mood; work alike for master and for beast of burden has become a pleasure, and pleasure has taken on a pagan joyousness which had long since seemed lost to mankind. When he moves inland and sets up his easel amid Valencian garden, orchard or vineyard it is the same story. Each theme is depicted with a colorful picturesqueness which is at once free, broad and intensely local. All is rapid and instantaneous as before. No chance effect, however subtle, eludes his ever-prompt observation. There is no mistaking the girl who is patiently sorting oranges, the women seated in the sunlit doorway mending nets, or, indeed, any of these types which add such distinctive notes to Spanish rural life. In *An Old Castilian* and *Leonese Peasants* we have more specific characterization than is customary, yet never is the racial flavor neglected.

While it is manifest that Señor Sorolla has no peer in his ability to seize the fleeting and momentary effects of sun and shade, to depict a scene in all its transient intimacy—that, in brief, his powers of ready notation are truly phenomenal—it is not so apparent that he is able deliberately to face a sit-



AT THE BATH, VALENCIA

BY J. SOROLLA Y BASTIDA

ter and reconstruct upon canvas his inner as well as his outer semblance. There is frank charm to the outdoor likenesses of his wife and children, but, save for the portraits of *Christian Franzen*, the Danish photographer, and of the novelist, *Blasco Ibañez*, the majority of these versions of the great scholars, statesmen and artists of his acquaintance, as well as those of the Spanish royal family, are somewhat lacking in depth and inevitability. None of these faces gazes at you with the spiritual intensity of a Watts, with that mental concentra-

Sorolla at the Hispanic Society



BOXING RAISINS

BY J. SOROLLA Y BASTIDA

tion which Lenbach so trenchantly achieved, or the assertive physical externalism of a Sargent. In Sorolla's case it is purely a question of temperament. He is not contemplative. He does not, in portraiture, patiently await that confiding self revelation which comes with time alone.

It is unnecessary in the art of Señor Sorolla to seek the profound, the abstract or the analytical. That which is displayed always and everywhere is, rather, a passionate attachment to outward things. Sorolla lives in a constant state of luminous and impulsive exteriorization. His pictorial language is well nigh universal, but it is fundamentally a language of visual appearances. He is an observer whose sole instinct is to record with an almost irrepressible automatism that which happens to hold his fancy for the moment. And yet, although these myriad-hued impressions may at first appear wanting in system and relation, there nevertheless runs, at least unconsciously, through the art of Señor Sorolla a unity of feeling and purpose which links together every stroke of that restless and magical brush. Diverse as she may seem, Nature herself is constantly achieving a closer structure and a sub-

tlar synthesis of her varied forces, and it is thus with the work of Sorolla, which is Nature's reflex in so far as he can make it. If this art is anything, it is an apotheosis of visible, external beauty. It rises to positively lyrical heights in its worship of solar radiance—it is a jubilant symphony of sunlight.

C. B.

"FURNITURE DESIGNING AND DRAUGHTING" (William T. Comstock), by Alvan Crocker Nye, Ph.B., instructor in Pratt Institute, is an admirable aid to the designer. It carries over thirty working drawings and plates.

A SIMILAR high technical merit marks William B. Tuthill's guide in making working drawings, entitled, "Practical Lessons in Architectural Drawing" (Comstock), now in its thirteenth edition.

A VALUABLE assistance in any work involving lettering is Thomas F. Meinhardt's original system for spacing, described with plates and tables in "Practical Lettering" (The Norman W. Henley Publishing Company).

THE STUDIO

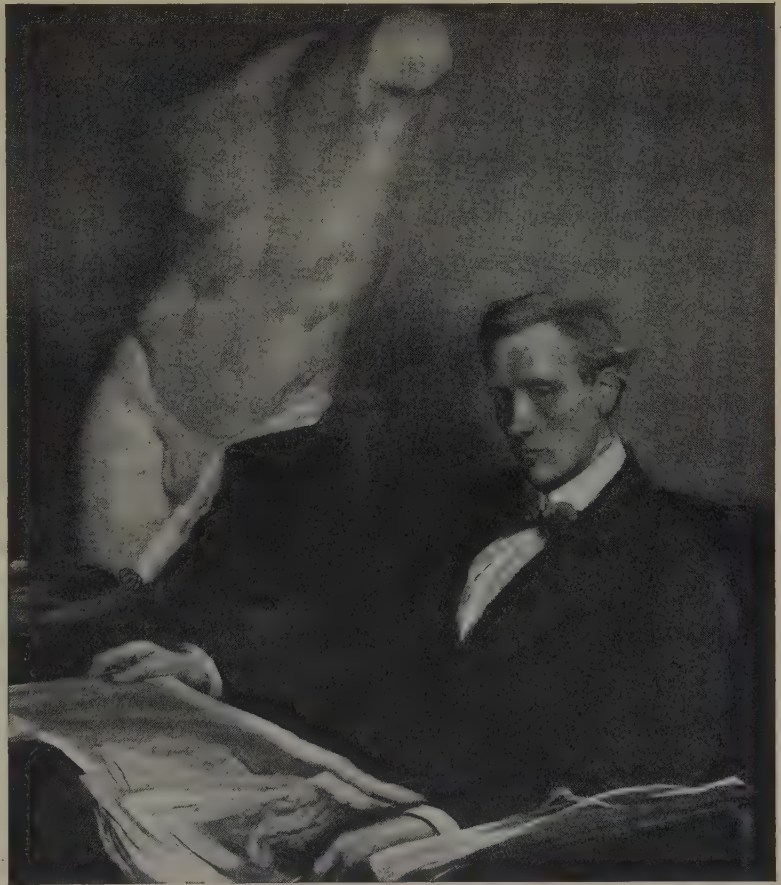
CHARLES H. SHANNON,
ARTIST AND CONNOISSEUR.
BY C. LEWIS HIND.

ROAMING through rooms of ultra-modern pictures at Berlin, I paused before an eight-foot canvas called *The Painter at Work*. The scene depicted was mid-winter, snow covered the ground, icicles hung from the trees, you could feel the bitter wind, and in the foreground of the forlorn waste stood the painter, grim, determined, fur-clad, pinched with cold, his canvas held taut by small cables, at work. I make no criticism of his method. If it suits him to paint direct from inclement nature, it is the right way for him. The result is all that concerns the critic, who must forget his own predilections, and consider only the intention and performance of the painter, whether the end be a snow-and-ice piece by a hardy German, a vivid Venetian actuality by Mr. Sargent, or some idyll of form and colour by Mr. Charles Shannon, noted, remembered, and after long reflection worked out in the tranquillity of his studio.

Indeed, the time-honoured and time-weary phrase, emotion remembered in tranquillity, might be applied to Mr. Shannon's art. Repose is its note. Reflection envelops it like an atmosphere. When he paints his own portrait you feel that you have passed into some still, unharassed corner of the world, as in the picture illustrated on this page, showing the artist seated in his studio beneath the protecting majesty of a Greek torso. The painter

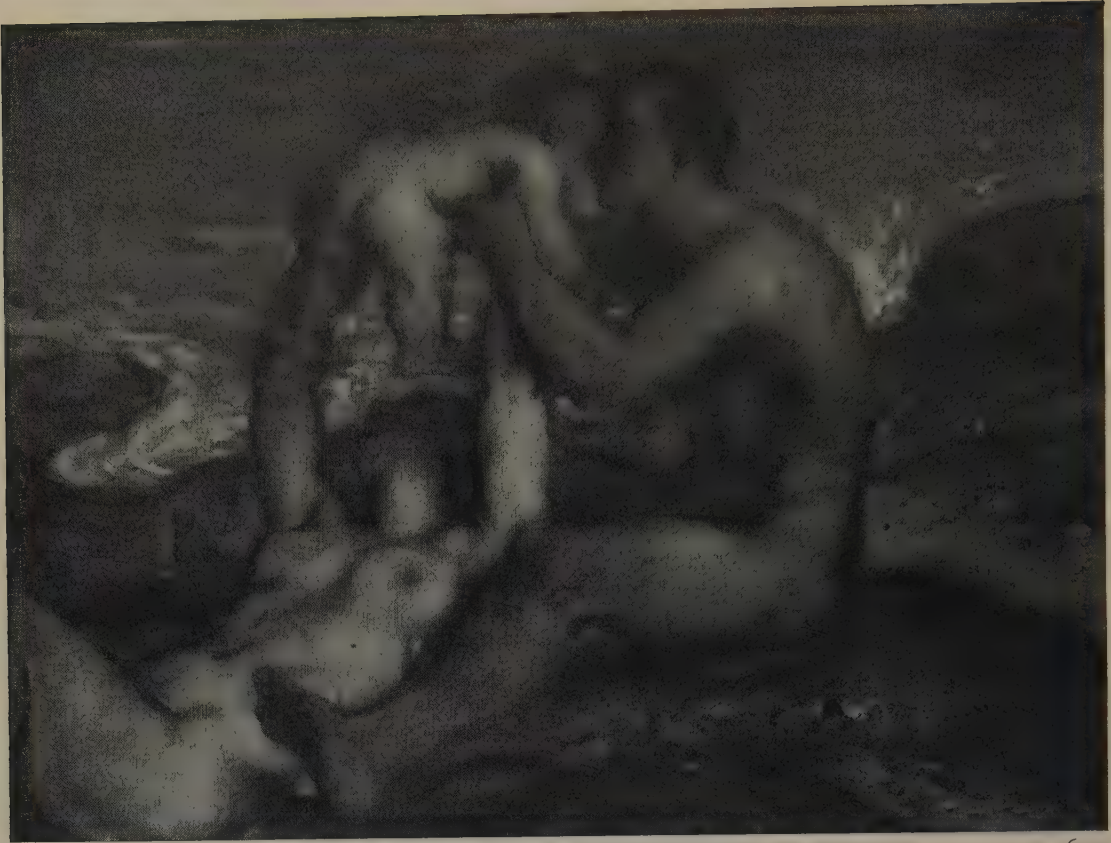
is as calm as the torso. He is working, but not in the way that the hardy German works; his æsthetic consciousness is active, stirred by the lithographs, drawings, photographs, or whatever they may be, that he has taken from the portfolio and scattered for his delight. The most prominent among them is one of his own lithographs. There is no vanity in that. When a man's entire life is devoted to his art, and to the collection of rare and beautiful things that feast the eye and feed the brain, his own particular productions become almost impersonal, a step in the edifice of art, which began so long ago and of which the end is endless.

In writing about a painter it is arguable whether it is better to know him personally, or only through



PORTRAIT OF THE ARTIST

BY CHARLES SHANNON



"AN IDYLL"

BY CHARLES SHANNON

his works. Either way there is loss and gain. I know Mr. Shannon personally, and knowing him it is almost impossible to dissociate the artist from the connoisseur and collector. There are all kinds of collectors; he is a collector of rare taste and discernment, competent to choose the best—from a Tanagra figure to the last fancy of Mr. Wells, from a Piero di Cosimo to a Daumier. In each of the rooms that surround the studios, and on the walls of the studios, are spoils of the climes. I see, as I write, the Watteau drawings in the dining-room, the case of Greek figurines in the drawing-room, the Japanese prints in the hall—ah! that hall. I linger there when I enter the flat, I linger there when midnight has struck, and I should be departing: and there is always an addition to the collection. Sometimes during the evening when we sit in playful or fierce converse—always on art—this question is addressed—"Any new extravagance?" and for answer there is always a dip into a recess, and the bringing to light of a new treasure. On the last occasion it was a Rubens drawing—a head, full of character, delicate yet incisive. How was it obtained? That would be

betraying a secret. Not in the ordinary way, you may be sure, not picked from the priced exhibits in a picture gallery. That is not the way of your true collector; his way is to ransack portfolios, to turn the sheets feverishly, to peep and peer, and, perhaps, at last swiftly to withdraw the rarity from the rest.

Here I must pause, for on this subject of collecting which fills Mr. Shannon's leisure hours with excitement, joy, and sometimes with despair, the name of his companion in art and connoisseurship, Mr. Charles Ricketts, claims immediate attention. The two are inseparable; they live together; they collect together; they work in adjoining studios, and in any account of the life, aims, and appreciations of Mr. Shannon, the name of Mr. Ricketts runs to the tongue as dutifully as that of Sullivan to Gilbert, or Fletcher to Beaumont. As the versatility of Mr. Ricketts is to form the subject of a future paper in this magazine, I may, for the present, not without difficulty, attempt to avoid his name.

But let me first indulge in an impression of these inseparables seen years ago, long before I knew



"THE SAPPHIRE BAY"
BY CHARLES SHANNON

Charles Shannon

them. A sale of Japanese prints had been announced, and I Autolycus-like, strolled into the auction-room soon after the dispersal had begun. The prints, a frowzy-looking lot, were tied up in bundles of twenty-five. I bought three of the bundles for a ridiculous price, and was wondering how I should convey the awkward purchase home, when suddenly I was vouchsafed an object-lesson in the method of the true collector. Already I had observed two young men who looked like amateurs in the auction-world. One seemed feverishly active, mentally not physically—he, I learned later, was Charles Ricketts; the other appeared to garb his interest under a look of sweet indifference—he was Charles Shannon. Plainly they knew precisely what they wanted and what they were waiting for; they did not buy the bundles as I had done, as if the prints were apples and one pound weight was as good as another. No, they waited for one particular bundle which, presumably, they had examined beforehand. When it was dumped upon the table, the sweet indifference of Charles Shannon vanished, and Charles Ricketts ineffectually tried to conceal his feverish eagerness.

He bid quickly, short, sharp bids, while his companion looked on with anxiously benignant approval. The hammer fell. The feverish Charles seized the bundle and cut the string. His long, quick fingers flitted through the items, picked out one print, and instantaneously the benignant Charles indicated another. The remaining prints were tossed aside, left on the table, the rejected of the collectors, and the twain departed hastily with their two treasures. I conveyed my three bundles home in a cab, made my choice, and gave the remnant to a Philistine for a wedding present. Which was the better way?

The Shannon-Ricketts companionship began as far back as 1884 in a wood-engraving school at Lambeth. In those in-

auspicious surroundings the two artists met, each purposing to earn a living by wood-engraving. As process work has now almost entirely supplanted it, the companions would have been to-day among the unemployed had they not possessed reserves of talent beyond the equipment necessary for the honourable but unremunerative craft of wood-engraving. Indeed, Mr. Shannon had already become a painter. While still an art-student he exhibited at the Grosvenor Gallery; and he was also a member of the original Pastel Society. But the labour in the wood-engraving class was not thrown away—far from it. "Once," sang a poet, "once, from the ashes of my heart arose a blossom." "Five times," might the companions say or sing, "five times from the lethargic routine of that wood-engraving class arose our *Dial*," known to the elect as "an occasional publication edited by C. S. Ricketts and C. H. Shannon to counteract the ill-effects of compulsory book illustration." The first number was published in 1889, the second three years later in a different size and binding. Three more numbers were issued in successive years, and then the hands of *The Dial*



"THE SCULPTOR (MRS. SCOTT)"

BY CHARLES SHANNON



"TIBULLUS IN THE HOUSE OF
DELIA." BY CHARLES SHANNON



"THE SLEEPING NYMPH"
BY CHARLES SHANNON



"HERMES AND THE INFANT BACCHUS"
BY CHARLES SHANNON



"THE LADY WITH A CYCLAMEN (HON. MRS. C. DOWDALL)"

BY CHARLES SHANNON

ceased to revolve. It was a brave attempt, a forlorn hope of art against the citadel of commercialism, but although I fear it did not make its editors rich beyond the dreams of avarice, the five numbers gave Mr. Ricketts the opportunity to present his wood-cuts and Mr. Shannon his lithographs to the world. To turn in this year of grace from a perusal of a morning paper to an editorial article in No. 2 of *The Dial*, as I have just done, is to—well, it is to be reminded what a strange and happy land is England where such contrasts in prose are possible. The wise buy these occasional and brief-life publications. The investment is sound. Before me, as I write, stretches a wall adorned with Mr. Shannon's lithographs, severed from *The Dial*, framed, preserved, increasing in value every year.

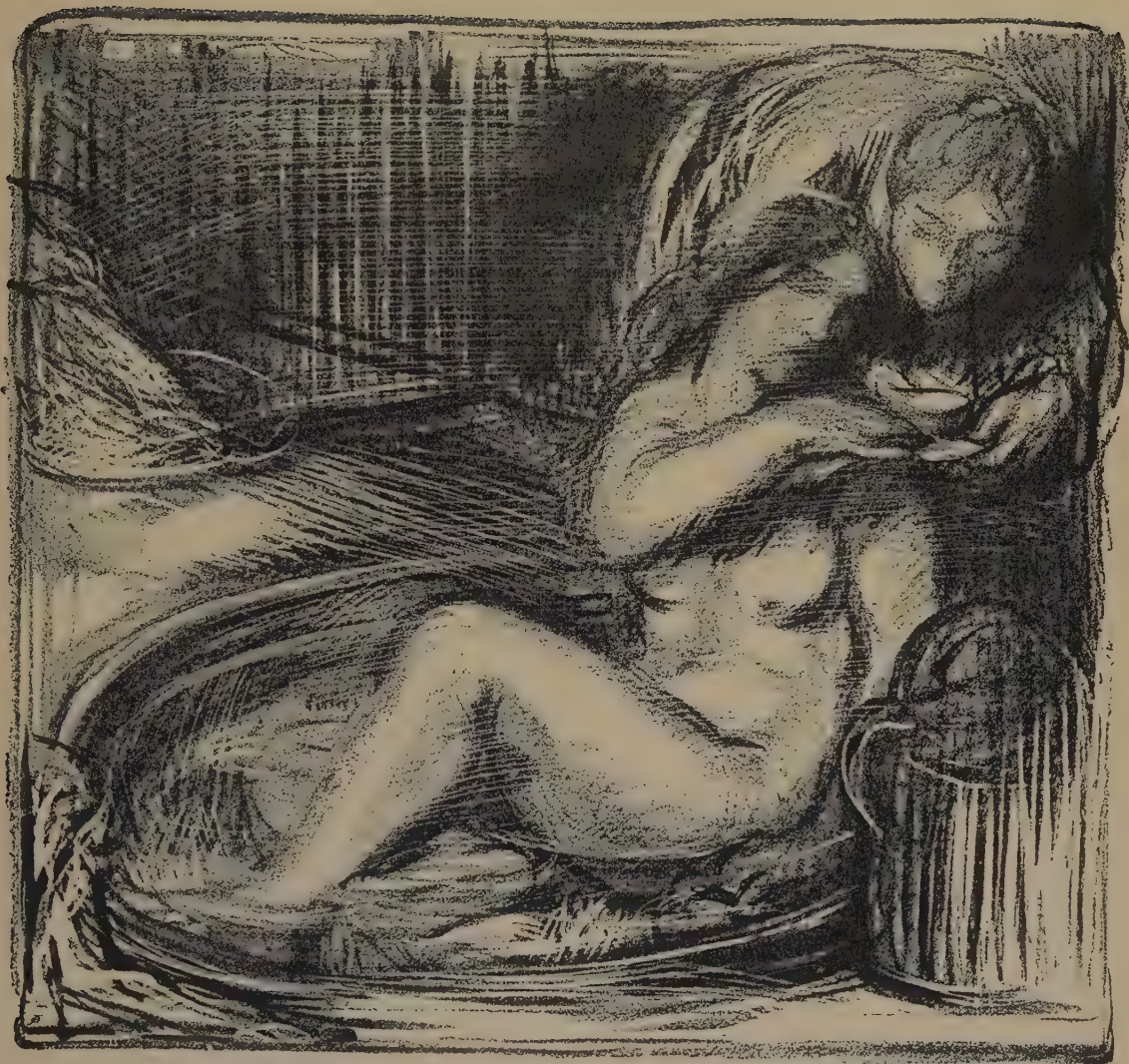
So engrossed did Mr. Shannon become in lithography that for some years he ceased to exhibit as

a painter. He and Mr. Ricketts worked all through 1891 on the woodcuts for an edition of "Daphnis and Chloe," and through 1892 on the woodcuts for Marlowe's "Hero and Leander." In 1897 he again began exhibiting as a painter, and was awarded a gold medal at Munich. Since then he has exhibited constantly.

Nobody would call Mr. Shannon a popular painter. He never produces a problem-bridge or a death-sentence picture. Even if he were a Royal Academician it would never be necessary to place the protecting rail before one of his pictures. He paints for himself; he suggests no literary controversy; there is no suggestion of sensation in any of his works; no hint of a desire to compel vagrant attention; but there is in them always a striving for reasoned beauty and rhythm. He is a dreamer in a study, never an orator on the hustings. Decorative expression marks the patterns



"THE MODELLER." FROM AN ORIGINAL
LITHOGRAPH BY CHARLES SHANNON.



Charles Shannon



"THE CUP OF TEA." FROM AN ORIGINAL
LITHOGRAPH BY CHARLES SHANNON.

Charles Shannon

of his dreams whether the design be suggested by the classic or by the modern world. Constable once said, "When I am before nature, I try to forget that I have ever seen a picture." I do not suppose that Mr. Shannon ever forgets that he has seen a picture. The sumptuousness and magnificence of art, such art with which he is in especial sympathy, say that of Giorgione and Titian, and in latter days of Puvis de Chavannes, is always present to his æsthetic consciousness, which works in the subdued regions of the Quietists.

Some painters are all craftsmen, Mr. Shannon is half-craftsman and half-connoisseur. In his pictures I see the virtuoso as well as the artist; the Venetian maker of rich and suave decorations as well as the modern painter; the designer of patterns with man and woman as a pictorial background, Puvis de Chavannes-like rather than Bastien-Lepage-like. In his pictures I see that striving after the expression of something more than mere craftsmanship,

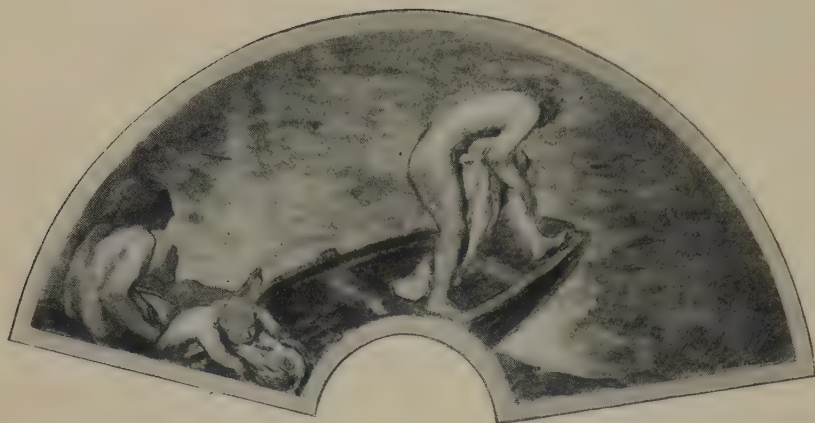
which was explained in one of the rare editorial articles in *The Dial*.

"We make no claim to originality, not feeling wiser than did Solomon who doubtless wrote the Song of Songs; for all art is but the combination of known quantities, the interplay of a few senses only; that some spirit seems to transfuse these, is due to a cunning use of a sixth sense—the sense of possible relation commonly called Soul, probably a second sense of touch more subtle than the first—and this sense is more common to the craftsman used to self-control than habit would allow."

In all Mr. Shannon's works there are signs of that spirit of transfusion, that something which is neither sight nor touch, urging him, from the inception to the last lingering touches on a picture, to call to his aid beauty—æsthetic, spiritual, sensuous as the case may be—but always beauty. So insistent is this call that sometimes drawing gives way to arrangement. Realism vanishes before it. Such "actual" subjects as women and children of to-day



MR. CHARLES SHANNON'S STUDIO AT KENSINGTON



PAINTED FAN

BY CHARLES SHANNON

bathing or playing on the sea-shore, one of his favourite themes in painting and lithography, although founded upon observation, are as subject to his prepossessions of rhythmic beauty, and to that "sixth sense" he cultivates so quietly and persistently, as any of the ancient-world themes he re-creates.

I hope my meaning may be made clear by an examination of the pictures that illustrate this article. Study the sea-pieces. This is the sea, not the live sea of Henry Moore, nor the sullen sea of Matisse, moaning with menacing movement between two storms. The Shannon seas have been brooded upon with the inner eye until the pattern of waves and the crests of foam have become "documents" (see *The Dial*, No. 2, p. 25). Documentary, too, are the figures in *The Sapphire Bay*, where water and nudes are controlled to unite in a rhythmic design. His pictures must always be rhythmic. Even when pathos intrudes into them, the curious and catching pathos that in the ancient world was associated with the idea of half-realised humanity—mermaids, centaurs, hermaphrodites—even then, as in the haunting picture called *The Mermaid*, we feel that the emotional tragedy could never have happened unless the loves of these two, the eager and the awe-struck, had agonised in a decorative setting.

Like Watteau, Mr. Shannon paints woman, not any particular woman, except in his portraits where his feeling is towards a certain type, a most difficult type to paint, but in which he has achieved many successes, a type whose pallor is made dramatic by the alternating manifestations of emotion and mind. In his subject pictures the individual is usually merged in the type. The quiescent Delia in *Tibullus in the House of Delia* is not so much an individual as the central incident of a pageant that

belongs to myth or history, but hardly to life. Do we desire incessantly to be reminded of life? Assuredly not. Connoisseurs in the unreal real realms of the pictorial imagination must be very material or hard to please who do not find instant pleasure in the two circular pictures from Mr. Shannon's brush called *Hermes* and *the Infant Bac-*

chus and *The Sleeping Nymph*. Each is a reasoned and intimate expression of the painter's temperament and talent. They are the pictures of a dreamer who weaves his dream from the stuff of life, but it must always be resolved, composed, and coloured in the imagination.

I do not propose to deal here with Mr. Shannon's lithographs, as they have already been discussed in this magazine with sympathy and discernment by Mr. Martin Wood (see *THE STUDIO*, October, 1904). Some of them repeat, with variations, the subjects of the pictures, as *The Cup of Tea*, illustrated in these pages, an austere intimacy, the arrested moment which it pleases him often to portray. If one is allowed to have preferences I would cite the intensity of *The Modeller*, the mystical charm of *The Shepherd* tending his lambs at dawn in a nimbus of light out-shining from the rays of his lantern, and the romance that his aptly-named *Romantic Landscape* evokes.

There are many mansions in the house of art and it is no small thing to say of Mr. Shannon that he has kept his reserved and select. What he is, he is, pursuing his own ideals, watchful of the present but loving the older world. To sustain its tradition of beauty, to add to the store: that is his aim. In that environment he lives and works, aloof from the world in his sky studio, but of it in the rare records of the past that surround him.

The windows of the spacious studio are thrown open; the murmur ascends from the creeping traffic; the buildings rise and are nothing in the vastness. There without is the world, near yet so remote, all of it—unselected. Within are his selections, his choices. As he paints he forgets them; but their beauty colours the imagination of this child of art process, as he resolves his dreams and fashions them into pictures. *Vivre sans rêve, qu'est-ce ?*

The Etchings of Lester G. Hornby

SOME ETCHINGS BY LESTER G. HORNBY.

THE six etchings reproduced on this and the following pages are the work of a young American artist whose achievements with the pen and pencil have been illustrated in these pages on more than one occasion during the past three years. It is just over three years since Mr. Lester Hornby left the school in Boston, Mass., where he received his preliminary training, and, following a custom observed by so many American artists, made his way to Europe to gain further experience and inspiration in the world's chief art centres. After a tour in Britain and on the Continent, which he turned to the best advantage, he took up his quarters in Paris. It was in Paris, whose odd nooks and corners and old buildings have inspired a whole school of etchers with Méryon at their head, that Mr. Hornby's first essays in etching were accomplished, and what success has attended his efforts will be seen in the examples now illustrated on

these pages. The technique of etching seems to have presented little difficulty to him, for within a very brief period he had so far familiarized himself with its intricacies as to be able to produce a series of plates which the Société des Artistes Français found sufficiently meritorious to include in their annual Salon. In the same year (1907) the Salon d'Automne paid the same compliment to his skill, and last year the old Salon again saw another budget of proofs from his hand. In Germany, too, his etchings met with appreciation when shown at Dresden last year.

Mr. Hornby executes his etchings direct from nature; at least, those which represent scenes in Paris and other French towns have been done in this way, the artist often finding himself surrounded by little groups of curious onlookers, whose curiosity, however, did not seem to be gratified by the sight of a black plate with scarcely visible lines. He prefers to use the needle only, eschewing the dry-point and aquatinting, and his plates are but little larger than the full-page reproductions now given.



"CANAL ST. MARTIN, PARIS"

BY LESTER G. HORNBY



FROM AN ETCHING
BY LESTER G. HORNBY



St. John's Church

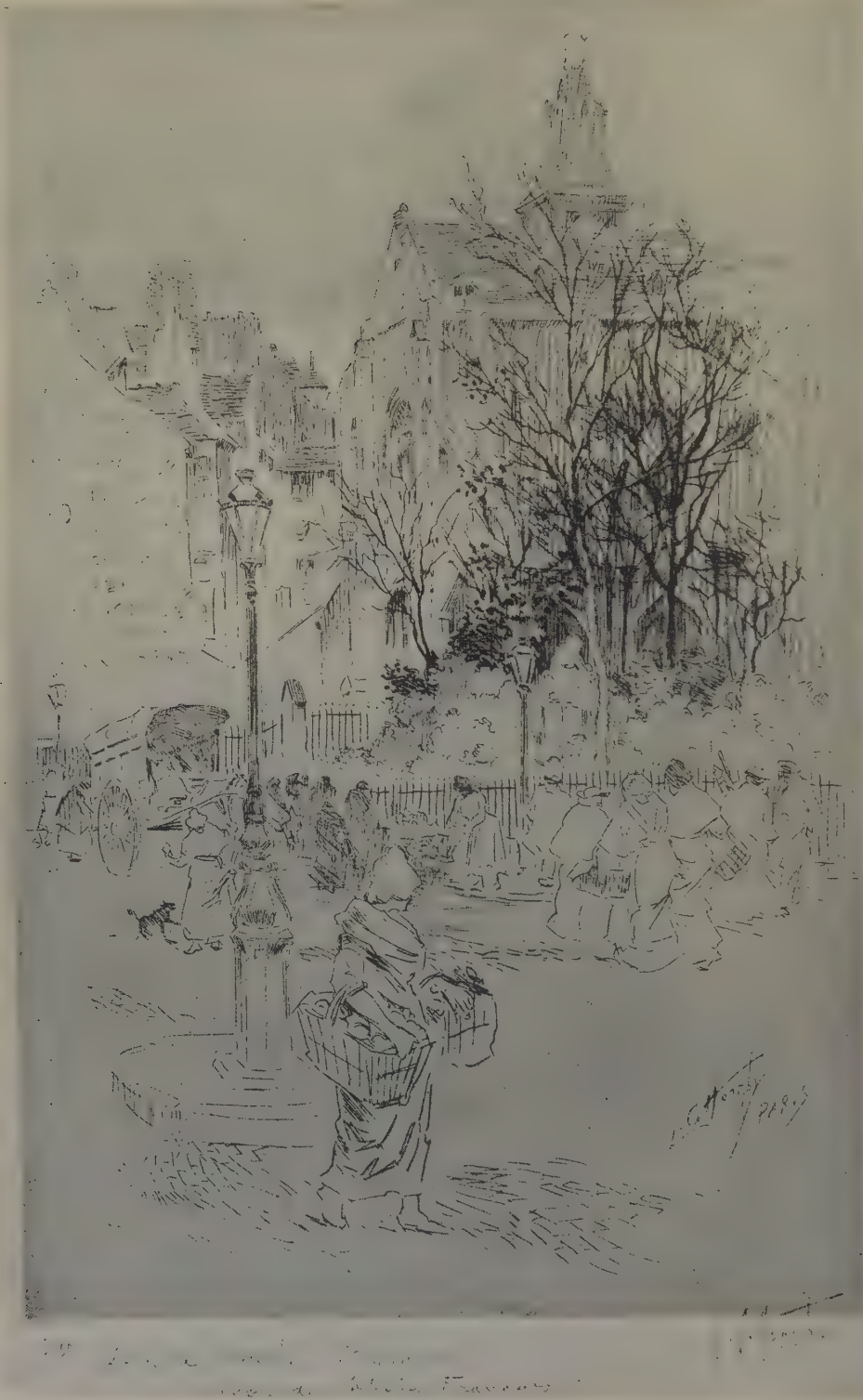
FROM AN ETCHING
BY LESTER G. HORNBY



FROM AN ETCHING
BY LESTER G. HORNBY



FROM AN ETCHING
BY LESTER G. HORNBY



FROM AN ETCHING
BY LESTER G. HORNBY

Mr. Algernon Talmage's London Pictures

MR. ALGERNON TALMAGE'S
LONDON PICTURES. BY
A. G. FOLLIOTT STOKES.

ART, as all who have wooed her know, is an exacting mistress. She requires the best that a man has to give. Nothing but a single-hearted devotion throughout life's best years will win and retain her approval. More than mere ability is required to do this. There must be a touch of genius somewhere, or craft will never blossom into Art. In other words, the facsimile-monger will never become the creator. He must be content to remain a skilled craftsman. He has learned a medium of expression—no easy task in itself—but he has nothing to say, no message to impart. This is the final test. It is the soul that counts in painting as in all the Arts. No mere cunning of hand and eye—necessary as these are—will ever win a niche in the temple of Fame. This can only be accomplished by the higher qualities of imagination, an unerring recognition of beauty, an ability to choose and refuse the essential and non-essential, commonly called good taste, together with

the faculty of realising a psychological value in all Nature's handiwork. Kingsley voiced this last-named gift when he sang,

"I cannot tell what ye say, grey rocks,
I cannot tell what ye say,
But I know that in you a spirit doth dwell
And a word in you this day."

Judged by even this high standard the works of Mr. Algernon Talmage, some of which are reproduced on these pages, will not I think be found wanting. He has the temperament of the true artist, together with the technical accomplishment of the trained craftsman. It is not the outward mask only, but the soul of London that he has tried to capture—the spirit that dwells in the stones of her monuments and temples, her bridges, and even her railway stations, together with her moods, her colour, and the teeming, thronging life of her streets. Every city has a soul. Every European capital is an epitome of the character of the people who built it and who dwell within its walls. The soul of London is the most complex and compelling of them all. It is perpetually revealing unexpected contrasts and beauties. Here is to be



"THE GLITTERING STREAM"

BY ALGERNON TALMAGE

Mr. Algernon Talmage's London Pictures

found by those who have eyes to see the pathos of St. Petersburg, the gaiety of Paris, the solid splendour of Berlin, the graceful aloofness of Vienna, and even the radiant raggedness of Naples in the soft rays of the electric light. Is any city more beautiful than London at night, when the wet streets and pavements are reflecting a thousand rainbow hues? or on a fine Spring morning, when the parks are in their fresh green robes, and great cumulus clouds rise like guardian angels above its domes and towers? Both these moods are favourite ones with our artist.

It was about eighteen months ago that Mr. Talmage first came to London to work. He had been painting a picture in Picardy of an avenue near the sleepy Somme that was on the line in the Academy during the following Spring. On his way to the west of England he stayed for a few days near Trafalgar Square. The appeal of his country's capital was irresistible. He left Cornwall and came to London. The few pictures here reproduced represent but a small portion of the result of these eighteen months' continual labour. This can be seen at the Goupil Gallery, where Mr. Talmage is having a "one man's show." The exhibition is well called "London from dawn to midnight," for almost every hour of the twenty-four has been

rendered. The colour schemes are very varied. Mr. Talmage feels that a transcript, however faithful, in which everything is not made to contribute to a definite colour scheme, is apt to lack distinction.

It was a big undertaking, this sudden tackling of the turmoil of the Metropolis after the quiet beauty and comparatively unchanging features of the country. Especially, as from the first he avoided those quiet corners and deserted streets which can be interpreted in almost the same spirit and by much the same methods as a pastoral landscape, in which direction he had already achieved considerable success. It was the great soul of London, as I have already indicated, that he wanted to capture—the teeming life of her streets with all its confused colour and movement, the dignity of her buildings, the subtle effects of her atmosphere, the silent glory of her dawns, the vivid beauty of her nights. Fleeting moments every one of them, punctuated by some happy combination of effect and incident. A ray of sunshine, the opening of a theatre's doors, the smoky turmoil of a great terminus, or the dignified façade of some ancient fane touched to glory by a regnant moon, or a beam from a setting sun. And always there is the kaleidoscopic pageant of form and colour, the ceaseless traffic of the street. Motor omnibuses,



"THE HERO'S GUARDS"

(Copyright of the Fine Arts Publishing Co., Ltd.)

BY ALGERNON TALMAGE



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"THE GAIETY." BY
ALGERNON TALMAGE

Mr. Algernon Talmage's London Pictures

hansom cabs, brewers' drays, gilded coaches, costers' barrows, and the dark funereal hearse pass in endless succession through the broad thoroughfares, while youth and age, vice and virtue jostle each other on the pavements. The drama of life in a nutshell, but how difficult to capture! That Mr. Talmage has succeeded in doing so, those who see the accompanying illustrations, or go to the Goupil Gallery, will, I think, admit. These truthful and beautiful presentments of London's teeming life will have, in addition to their artistic merit, a rare value in the future when Time's effacing fingers shall have obliterated the customs of to-day and substituted those of to-morrow. What would we not give now for similar records of London life, when dear old Pepys wandered, notebook in hand, or Johnson twitted Goldsmith in the shadow of St. Paul's.

The pictures here reproduced are fairly representative, but do not, of course, reveal their colour with the exception of the one reproduced in colour. The black and white reproduction of *St. Martin's* gives a good idea of Mr. Talmage's ability. He has chosen a moment of supreme beauty. The

cool grey of the church columns makes an exquisite contrast with the warm glow in the Northern sky. This is repeated in a somewhat higher key by the electric lights that are just beginning to glow. These lamps give a festival air to the passing crowd clad in summer garb, from which the graceful silhouette of the hansom cab in no way detracts. *The Terminus* (see p. 30), is not every man's subject. A row of lamps, a row of cabs, trains, steam, smoke and hurrying people; the whole thing lit up by electric light. Nothing but an aggregate of many impressions reproduced with craftsmanlike skill would make a picture here. The facsimile-monger would be quite out of his depth. For dignity and simplicity of composition *The Hero's Guards* is, perhaps, the pick of the series. The point of view is particularly well chosen. The fine façade of the National Gallery makes a distinguished background for Landseer's lions. It is at night that this noble square is most impressive, and Mr. Talmage has well expressed its eloquent significance and dignity.

In *The Gaiety* everything is subordinated to the lamp-lit crowd at the theatre's doors. But the



"FULL SUMMER"



"ST. MARY-LE-STRAND," FROM THE
OIL PAINTING BY ALGERNON TALMAGE.

The Cha-no-yu Pottery of Japan



"ST. MARTIN'S IN THE FIELDS"

BY ALGERNON TALMAGE

spaciousness of the street and the dignity and fine colour of the buildings, their roof lines almost lost in the purple night, are well portrayed. *Full Summer* and *The Glittering Stream* both render in harmonious colour schemes the busy pleasure and the leafy charm of the West End.

A. G. FOLLIOTT STOKES.

THE CHA-NO-YU POTTERY OF JAPAN. BY CHARLES HOLME.

IT has often seemed to me somewhat regrettable that many critics who have written sympathetically about Japanese art, have either ignored or failed to appreciate at their true worth the unpretentious pottery wares made for use in that ceremonious tea function of Japan, known as the *Cha-no-yu*. The appurtenances of the warrior, his rich armour, his marvellous swords with their wealth of elaborate ornament; the unsurpassable beauty of the works of the great artist-lacquerers and carvers in wood and ivory; the subtle power displayed in the brush strokes of the famous painters, have all met with some measure of justice at the hands of the

Western connoisseur. Even the delicate porcelain and richly decorated pottery made for the delectation of the foreigner, have been given a worthy and honourable place in the records of art. Of all the productions of the Japanese craftsman, the one which has passed almost unnoticed—and when noticed, has too often met with unfavourable comment—is that apparently humble and generally unornamented ware which is the subject of this article.

The reason of this neglect is probably due to the very fact of its unpretentiousness and simplicity. It is not, at first sight, of a sufficiently attractive nature to gain the sympathies of the amateur of richly decorated faïence or porcelain. The collector of old "Nankin," or of *famille verte* or *famille rose* would scarcely deign to glance a second time at a tea bowl by Kenzan or by Chojiro. Such objects are wanting in daintiness of form and richness of colouring, and in other qualities that appear to some to be essential to the potter's art. And there is probably another reason for the neglect referred to. Fine examples of the pottery of the *Cha-no-yu* are of great rarity. Made exclusively for the occasional

The Cha-no-yu Pottery of Japan



"THE TERMINUS"

(See previous article)

BY ALGERNON TALMAGE

use of a comparatively small section of the community, each individual member of which jealously guarded his own unique treasures, it is but seldom that the outsider has occasion to see, and still more rarely to acquire them. The great value set by Japanese amateurs upon tea jars and tea bowls of certain periods and makes is such as to have caused especial comment by various writers upon Japan as far back as the seventeenth century. The rarity at the present day of genuine examples by the great masters renders it extremely difficult for any collector to amass a representative collection. The difficulty of discriminating between genuine specimens and the numerous forgeries which exist, especially where no examples of the former of any great merit are to be seen in public collections, again acts as a great hindrance to the student in pursuit of information and reliable guides. The Japanese so called expert is not always to be relied upon for exactitude of knowledge or judgment, and is frequently at variance with his compatriots upon some doubtful question. All these difficulties have doubtless prevented Western students from taking up this subject of *Cha-no-yu* pottery with that enthusiasm which

they have devoted to other sections of Japanese art.

The tendency of some writers in dealing with the subject of Japanese pottery, to do so only from a comparative point of view with its relation to the splendid productions of China, while of interest and value, is liable to mislead the student in his efforts to obtain a just appreciation of the subject. For it must never be forgotten, in appraising the acknowledgments due by Japan to China, that the modes of life in the two countries and the resulting requirements of the people have always been somewhat at variance. The potter's patrons in China demanded from the craftsman wares which should fulfil conditions not existing in Japan. The tea clubs which, in Japan, were the centres of æstheticism and the principal patrons of the ceramic art, did not, by their very nature and character, encourage the production of the highly decorative and beautiful manufactures of the sister kingdom; and although it is true that the prototypes of most of the ceramic productions of Japan were produced in China or Corea, the Japanese wares possess characteristics of their own

The Cha-no-yu Pottery of Japan

which must have an abiding fascination for those who care to trace the causes which governed their making.

The simplicity of the *Cha-no-yu* pottery is not, as some writers have described it to be, a matter of mere affectation or pretence, for underlying it are some of the soundest principles of art—principles which have governed the production of all forms of construction in the greatest periods of the world's history. Of these principles Utility and Truth are the first essentials. A building, no matter how important or how humble it may be, that does not entirely fill the purpose for which it is required in its greatest and its smallest needs, must be correspondingly imperfect; and one that makes any pretence of being what it is not in any of its features fails in an equal degree in its æsthetic value.

What is true of the higher forms of constructive art is equally true of the less important ones. The essentials of Utility and Truth are applicable to the productions of the workers in wood, metal and clay, as in those of brick and stone; and any departure therefrom can but result in proportionate failure. Inordinate pretension is destructive of all that is best in art. It may please those who are intent only on new experiences and sensations, but it will not stand the test of time and can never be a source of deep and lasting gratification. As we more carefully study the features which distinguish the *Cha-no-yu* pottery, we find that these essentials of art are carried out within certain limitations, in a most remarkable degree.

It is impossible to say what were the precise regulations which the masters of the cult formulated for the observance of the potter, as they, doubtless, varied according to the individual views held by them, but we know sufficiently of the main tenour of their ideas to enable us to perceive that all that was false and meretricious was rigidly tabooed, and that the result of their efforts accorded entirely with the most severe of Western conventions.

Let us take as an illustration of this point, the tea bowls of the Chojiro family, commonly known as Raku ware. I do so because, in the first place, this ware has been regarded in Japan as one of the most thoroughly satisfactory ones used in the tea ceremony; and secondly, because it has probably been less understood and more completely vilified in the West than any other class of Japanese ceramics. The bowl or *cha-wan* is a most important item in the function. In it the powdered tea is thrown and well mixed, by the aid of a little bamboo whisk, with hot water. It is then passed round by the guests to each other with some show

of ritual after the manner of a loving cup at a Lord Mayor's feast.

Chojiro lived in the sixteenth century in the days of Hideyoshi, who was a great patron of the cult of the *Cha-no-yu*, and who presented to the potter a gold seal in token of his appreciation of the ware produced by him. The same class of ware with slight variations has been made by eleven successive generations of potters up to the present day. The example to which I would now draw detailed attention is by Doniu or Nonko, the grandson of Chojiro, who died A.D. 1657 (Fig. 1, p. 32). It is modelled in a brown clay entirely by hand without the aid of a potter's wheel. The impressions of the fingers made in shaping the bowl are carefully retained. The clay is coarse and soft and the walls of the vessel are therefore rather thick, but become much thinner towards the rim, which is slightly inclined inwards. The whole is covered with a heavy glaze, apparently black when first seen but after close examination found to be translucent, with many shades of red, green and yellow appearing below the surface. Spots of varying size are left in irregular positions outside the bowl in which the clay body is uncovered by the glaze. The seal "Raku" is impressed at the bottom of the vessel. Before examining it in detail most amateurs would find it to be a somewhat unpromising looking object, and even after such an examination would still condemn it as unattractive. And yet this bowl with others of similar character has received the highest measure of praise from those leaders of taste who represented the innate spirit which controlled so much of what is best and purest in Japanese art. Wherein lies its art? In the first place by fulfilling satisfactorily the purpose for which it is made. Its soft, coarse clay is a non-conductor of heat and allows it to be clasped with comfort by the fingers although it be filled with hot tea; its heavy glaze protects the porous clay from contamination by the tea; its shape enables it to be held securely and passed from one person to another without fear of spilling the contained liquor. In the second place, its art is displayed in the evidences which it bears of the human element which conceived and produced it—in the fingering of the body, in the knowledge with which the glaze has been applied, in the care which has been taken to reserve some portion of the clay free for examination; and, finally, in its unpretentiousness, in its frank avowal of subordination, in the open admission of its humble origin. In the days of the great Hideyoshi, when war was rife, when luxury was

The Cha-no-yu Pottery of Japan

rampant, the tea ceremony was cultivated as a foil to and as a protest against the evil tendencies of the time, and was the means by which the minds of those taking part in it might be turned from the clash of arms, from the display of wealth, and inclined towards the elevating influences of pure æstheticism; and it was fitting that all the adjuncts to the ceremony should be so formed as to be conducive to that end.

Rikiu, the founder of the most popular school of *Cha-no-yu*, being quizzed upon the supposed elaborate secrets of the ceremony, is stated to have replied,* "Well, there is no particular secret in the ceremony save in making tea agreeable to the palate, in piling charcoal on the brazier so as to make a good fire for boiling the water, in arranging flowers in a natural way and in making things cool in summer and warm in winter." Somewhat disappointed with the apparently commonplace explanation, the enquirer said, "Who on earth does not know how to do that?" Rikiu's happy retort was, "Well, if you know it, do it."

The main influence at work in the foundation of the tea ceremony was of a religious nature. The teaching of Laotze, a contemporary of Confucius, and the influence of Zenism—a branch of Buddhism in which is incorporated much of the spirit of the Laotze philosophy—are largely responsible for the characteristics which signalise every detail of the ceremony. They had, in the thirteenth century and onwards, a potent influence on the thoughts and, indeed, on the very life of the Japanese nation—an influence of so beneficent a character that it may truly be said that its purest ideals may be traced directly thereto. Luxury was turned to refinement, the abasement of self was taught as the highest virtue, simplicity as its chief charm. Laws of art were derived from a close study of the life of nature, and an intimate sympathy with it in all its phases. The ideals of the painter and the poet were filled with Romanticism in its purest and most elevating form—in its exaltation of spirit above mere naturalism. Never, perhaps, in the world's history had the doctrine of high thought and simple living become so materialised as under the influence of that cult.

The tea-room, following the rules laid down by the masters, was extremely small and most unpretentious in character. But every detail in its least particular was

planned with the greatest care. Okakura-Kakuzo in his charming "Book of Tea" says: "Even in the daytime the light of the room is subdued, for the low eaves of the slanting roof admit but few of the sun's rays. Everything is sober in tint from the ceiling to the floor; the guests themselves have carefully chosen garments of unobtrusive colours. The mellowness of age is over all, everything suggestive of recent acquirement being tabooed save only the one note of contrast furnished by the bamboo dipper and the linen napkin, both immaculately white and new. However faded the tea-room and the tea equipage may seem, everything is absolutely clean. Not a particle of dust will be found in the darkest corner, for if any exists, the host is not a tea master. . . . Rikiu was watching his son Shoan as he swept and watered the garden path. 'Not clean enough,' said Rikiu, when Shoan had finished his task, and bade him try again. After a weary hour the son hurried to Rikiu: 'Father, there is nothing more to be done. The steps have been washed for the third time, the stone lanterns and the trees are well sprinkled with water, moss and lichens are shining with the fresh verdure; not a twig, not a leaf have I left on the ground.' 'Young fool,' chides the tea master, 'that is not the way a garden path should be swept.' Saying this, Rikiu stepped into the garden, shook a tree, scattered over the garden gold and crimson leaves, scraps of the brocade of autumn. What Rikiu demanded was not cleanliness alone but the beautiful and natural also."

In our investigations of the characteristics of the pottery utensils which played so important a part in this ceremony, it is necessary for us continually to bear in mind the spirit of simplicity which



FIG. I. TEA BOWL, RAKU WARE, BY DONIU

* Prof. Takashima Steta in "The Far East."

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controlled the function in its every detail, and to remember that no single portion of its ritual, no detail of its accessories, is too insignificant to pass unnoticed.

One of the characteristics which first strike the observer is the absence of painted decoration on the great majority of examples which come before him. But, occasionally, a water jar or a tea bowl is found with an inscription upon it, or a few touches of colour suggestive of bird or plant-life. It may easily be understood, however, that an elaborately decorated piece of pottery would be entirely out of place in a room in which everything was reduced to its simplest form; one slight sketch to hang in the recess, one vase of flowers simply and naturally arranged, forming the sole ornamentation. And it is doubtful if the painter's art when applied to pottery does not to a certain extent clash with the qualities which rightly belong to the potter's craft. Painter's work is not essential to the completion of a perfect piece of pottery. It adds nothing to its use, and, unless it be subordinate, rather detracts from the interest attaching to those methods of manufacture in which the truest art of the potter lies. The charm of *Cha-no-yu* pottery must be found in those details essentially necessary to its production. We have seen how in the tea bowl by Doniu the chief items of interest are its form and the nature of the clay of which it is made and of the glaze with which it is covered. The same observations apply to wares of old Seto, of Hagi, of Shigaraki, of Iga, of Ohi, of Karatsu, of Tamba, and of numerous other centres in which *Cha-no-yu* wares were produced. But the astonishing thing is, that in spite of the common absence of applied decoration, individuality may be traced in almost every example we take in hand. Differences in the character of the clay, differences in form or in the treatment of the enamelled glazes continually strike us. Our interest in such details is awakened and certain subtleties in one or other of the potter's operations which are not at first apparent become after a time more readily distinguishable. We begin to appreciate the curious coarse material employed sometimes by the Shigaraki potters in which little particles of quartz sand are embedded, the hard fine stoneware of Bizen, the beautifully-prepared material of the Seto potters, or the red and grey varieties of Satsuma earths. We are able to distinguish the

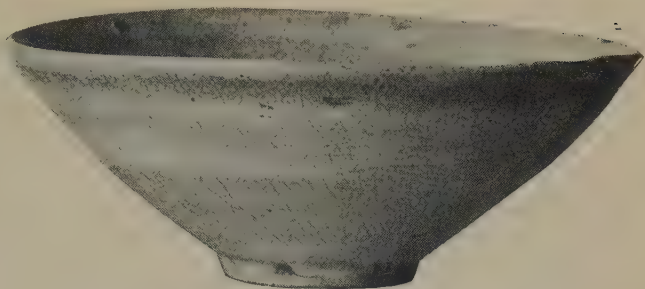


FIG. 2. TEA BOWL, MATSUMOTO, HAGI WARE

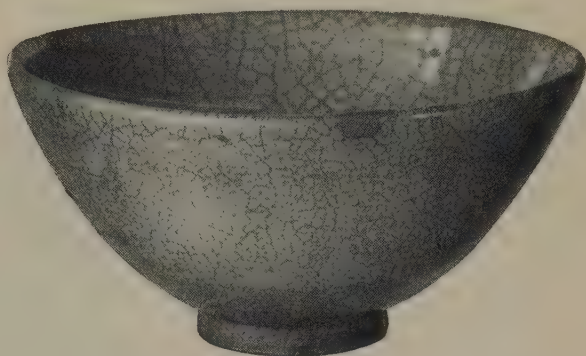


FIG. 3. TEA BOWL, HAGI WARE

varied methods by which the potter loved to show his individuality in the shaping of the vessel on the wheel, or by hand, or with the spatula, either separately or in combination, and the quaint conceits of form in which he sometimes would delight and by means of which he was able to express his genius as surely and as clearly as the painter might do by his brush-work.

The varied secrets of the craft reveal themselves to us in the beauties of glazing, in the rich depths of colour, and the play of lights, obtainable only by the intimate acquaintance with the final operations of firing. The subtle varieties which distinguish the work of the numerous makers of tea jars (*cha-tsubo*) of Seto from the first Toshiro downward to the present day, are closely studied by amateurs in Japan, and various treatises have been written and profusely illustrated by them in which minor differences are discovered, carrying the art into realms not likely to be often explored by the Western connoisseur. The slight but suggestive decoration which was applied by Ninsei, Kenzan, Rokubei and other great potters, although contrary to the principles of the more severe masters of the cult, were permitted and even welcomed by others, and in their very reticence are productive of much æsthetic deduction.

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Enshiu, a great master of the tea ceremony, was, as related by Okakura, "complimented by his disciples on the admirable taste he had displayed in the choice of his collection." Said they: "Each piece is such that no one could help admiring. It shows that you had better taste than had Rikiu, for his collection could only be appreciated by one in a thousand!" Sorrowfully Enshiu replied: "This only proves how commonplace I am. The great Rikiu dared to love only the objects which personally appealed to him, whereas I, unconsciously, cater to the tastes of the majority. Verily Rikiu was one in a thousand among tea masters!"

Among the simple, undecorated wares especially valued by the tea clubs was one known as Hagi, from the chief town in the province of Nagato. The first ware of importance was made at Matsumoto, in late sixteenth or early seventeenth century, in imitation of Corean ware. It has a pearl-grey *craquelé* glaze of a milky appearance, essentially characteristic of its prototype. (Fig. 2.) Kilns were afterwards opened in other parts of the province, and the colour of the glazes became varied in character, such as pale green, light lavender, cream white, and buff to brown. To the Western connoisseur its chief interest lies in the remarkable variety and beauty of its crackle. The variety is doubtless due to the varying thickness of the glaze employed; the heavier the glaze, the coarser becomes the crackle, and as the body of the glaze frequently varies in one object, so the crackle will be found to be proportionately

coarse or fine. In order to produce regularity of crackle, a most careful manipulation of the cooling process in the kiln is necessary. What its precise nature may be is a matter of doubt and some discussion, but it is certain that no Western potter has been able to produce it with that uniformity of interlacement and perfection of finish which his *confrère* in the East achieved. A typical example of *craquelé* Hagi ware is shown in Fig. 3 on the preceding page.

Of the delightful combinations of colour to be met with in the glazes of bowls, jars and water



FIG. 5. WATER JAR, TAKATORI WARE

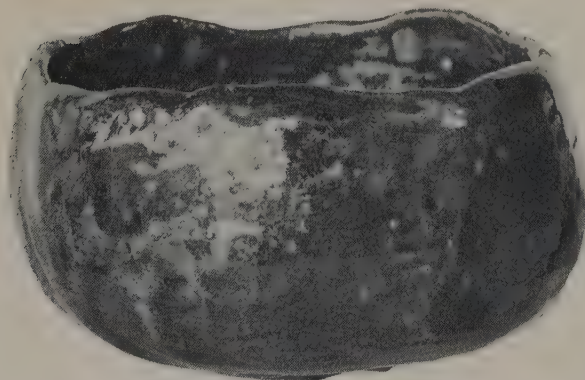


FIG. 4. TEA BOWL, OHI WARE

pots it would take a bulky volume to treat in detail. I will mention only a few by way of example.

In the province of Kaga towards the latter half of the seventeenth century, a Kioto potter settled in Ohimachi taking the name of Ohi. The pottery made by him and his successors has a soft paste, and is fashioned very much after the Raku style. The colour of its glaze is a rich, warm, translucent brown, simulating that of brown Chinese amber. In some of the earliest pieces there appear within the glaze brilliant sparks of golden light, as seen in Aventurine; but after careful examination these sparks seem to have been caused, not as in the case of Aventurine by tiny plates of mica, but by little fissures within the glaze, which, catching the light at certain angles, reflect it as in the case of the opal. The effect is still further heightened when the brown glaze is run over a dull black glaze. It has altogether

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FIG. 6. TEA JAR, ZEZE WARE

a most unusual appearance and one which is well worth the close consideration of the practical potter. (Fig. 4.)

Perhaps some of the most fascinating effects of glazing are found in Takatori and Zeze productions. The finest examples of Takatori date from the seventeenth century, and are distinguished by the light grey or mouse-coloured quality of its clay, which is both fine and hard in texture.

The large *Midzu-sashi* or water jar from the Takatori kiln, reproduced in Fig. 5, is remarkable for the beautiful translucent, mottled red of its glaze, and the soft green of its running down over-glaze.

Other examples exhibit the most tender effects of light and dark browns, to which many poetic titles have been applied by appreciative *Cha-jin*.

The old Zeze productions are scarcely less beautiful. Tender russet browns, purples and golden yellows applied with the greatest delicacy and knowledge, rival the finest productions of the Chinese kilns. The little *cha-tsubo* (tea jar) here shown (Fig. 6) is remarkable

for its brownish purple glaze shading into black upon a fine brown p  te and is a typical example of *Zeze-yaki*. The manner in which the vase is modelled in irregular ridges is of value not only for the security which it gives in handling but also in affording the glaze an opportunity of settling in an irregular manner upon the body and so displaying a broken effect of colour. In this little jar is also noticeable the successful application of "iron dust" glaze, copied from earlier Chinese productions.

The great variety of effects in plain and coloured glazes obtained by the Satsuma potters is a matter of astonishment to all those whose idea of *Satsuma-yaki* is the decorated cream-coloured ware which is generally so falsely ascribed to that province. That cream-coloured glazes of great beauty were applied in Satsuma is undoubtedly true, but of their exact nature less is generally known than is desirable. A mere representation or description of the ware is insufficient to enable the student to verify it. He must actually examine and handle it—he must closely observe its ivory-like glaze and minute crackle, he must feel upon his cheek the soft, caressing touch of its surface than which there is nothing else quite the same. (Fig. 7.) Let him beware of decorated examples, because even when genuine (and that is extremely rare), the beauty of the glaze has to a very important degree been lost in the re-firing necessary for the fixing of the ornamental detail. Finely decorated *Satsuma-yaki* may be considered to be very beautiful from a Western point of view, but probably only the

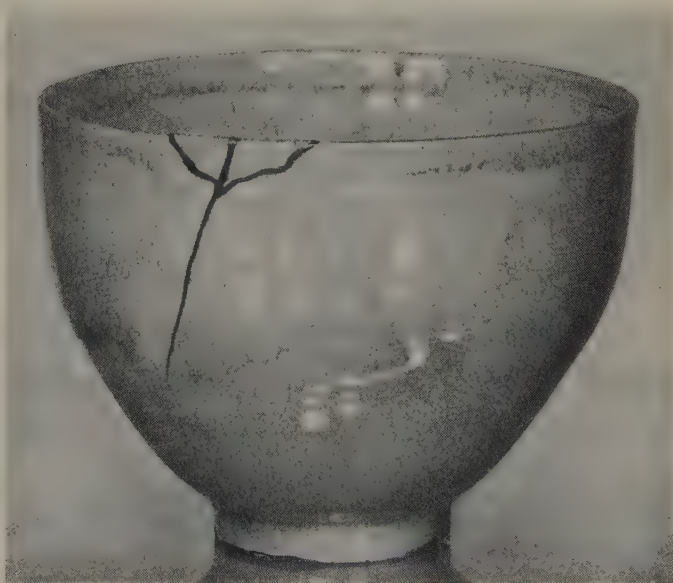


FIG. 7. TEA BOWL, SATSUMA WARE

The Cha-no-yu Pottery of Japan



FIG. 8. TEA BOWL, SETO-GUSURI SATSUMA



FIG. 9. TEA JAR, SETO-GUSURI SATSUMA

most liberal, if any, of the votaries of tea would permit of its use in the ceremony.

Of the polychromatic glazes to which I would especially call attention, *Seto-gusuri* or "Seto glaze," is the one most generally known. (Figs. 8 and 9.) Although called after the Seto pottery it possesses several points of difference. The Satsuma browns are of a greener cast than the Seto ones and are usually flecked with splashes of light blue or white. There is a special kind known as *Torafu* or "Tiger skin" (Fig. 10), which consists of a greenish brown glaze running over one of a yellowish tint, and another one, *Bekko-gusuri* or "Tortoise-shell glaze," in which much richer yellows and browns are employed. (Fig. 11.)

Many other varieties of Satsuma are enumerated, both in plain and multi-coloured glazes, which cannot be here referred to in detail.

Of the true Seto pottery volumes have been written as already stated, and still more might be written. But I shall confine my remarks to a few examples only, two of which here shown date from the thirteenth century, and are reputed to be the work of the great Toshiro. (Figs. 12 and 13.)

Toshiro has been rightly called the father of Japanese Ceramics, for although there are records of the existence of pottery kilns in Japan as far back as the tenth century, still it was his work and his influence that raised the craft to the high status that it has now held in Japan for nearly seven centuries. Kato Shirozaemon, to give him his full name, journeyed to China in 1223, where he spent six years in acquiring the secrets of the production



FIG. 10. TEA BOWL, TORAFU SATSUMA



FIG. 11. TEA BOWL, BEKKO-GUSURI SATSUMA

The Cha-no-yu Pottery of Japan



FIG. 12. TEA JAR, BY TOSHIRO

of glazed pottery. Upon his return he settled in Seto, where suitable earth was to be found in abundance for his purpose. So highly is he esteemed in the land of his birth that a temple has been erected to his memory, where festivals are held in his honour twice a year. The clay employed by him was of a brown colour, and was somewhat rough from the admixture within it of siliceous grit. The glazes were dark brown broken in tint with lighter shades. His work has served as models to all his succeeding generations. Its simplicity and perfection of workmanship appealed strongly to the members of the tea clubs, who collected and preserved examples with the greatest care, so that at this long distance from the date of their production many pieces are still treasured in most excellent condition.

Of the various masters of the tea ceremony who seem to have made their individuality felt in the productions of the Seto kilns, Furuta Oribe and Shino Ienobu are among the most notable. It is related that a kiln was erected in the latter end of the sixteenth century at Narumi, in Owari, at which Oribe superintended the making of sixty-six *chatsubo* of great excellence, to which the term *Oribe-yaki* was first applied, and that the making of wares

from that time in that kiln always bore the name of the great *Cha-jin*. In the little tea jar shown overleaf, which is supposed to have been produced under his influence, some novel and interesting features are observable. (Fig. 14) It is apparently modelled entirely by hand, the little fingered indentations in the side being of value in arresting the uniform flow of the glaze. It is made of a dark brown earth covered with a yellowish opaque glaze, over which a transparent blue glaze is run. In the thinner portion of the over-glaze, the yellow underglaze shows through and produces a pleasant green effect, the blue displaying its natural colour only when the glaze is sufficiently heavy to hide entirely the yellow underglaze. Two small *Kogo* or perfume boxes are also shown (Figs. 15 and 16),



FIG. 13. TEA JAR, BY TOSHIRO

both of which are entirely modelled by hand, the under-glaze being crackled and the *mon* displayed in varying forms.

Shino, a *Cha-jin* of considerable celebrity, was under the patronage of the great Yoshimasa towards the end of the fifteenth century. The wares made under his direction are greatly valued by connoisseurs of tea utensils, and possess certain characteristics of remarkable originality. The large hot-water pitcher (*yukwan*) figured on the next page (Fig. 17) exhibits some of the special features of the productions attributed to his influence. In criticising its form it must be remembered that its essential purpose is to hold hot water, to keep it hot, and to permit it to be easily poured out when required. As in Raku ware, a coarse earth has been selected which is an efficient non-conductor of heat. The heavy glazing inside and out is necessary to render it non-porous. Extra strength

The Cha-no-yu Pottery of Japan



FIG. 14. TEA JAR, ORIBÉ WARE

in proportion to the weight of the pot and its contents was requisite in the handle, and is duly, but not excessively, provided for. I think the examination of such a vessel as this is of value to enable us to gauge the standard of what was considered by the *Cha-jin* to be in correct taste. Their judgment on this matter is, in my opinion, entirely supported by the most correct and refined laws of constructive art, although it is more than probable



FIG. 15. PERFUME BOX, ORIBÉ WARE

that no potter in this country would dream of imitating it for use in an English drawing-room.

Although in this short article I must of necessity pass over the names of many makes and makers of *Cha-no-yu* pottery which are in much repute, I cannot omit some mention of the great potters, Kenzan and Ninsei. In dealing with their work, we come near to the confines

of legitimacy as laid down in the canons of art of the *Cha-jin*. It may be that to such severe masters as Rikiu some of the productions of these potters would be unacceptable; and yet they were

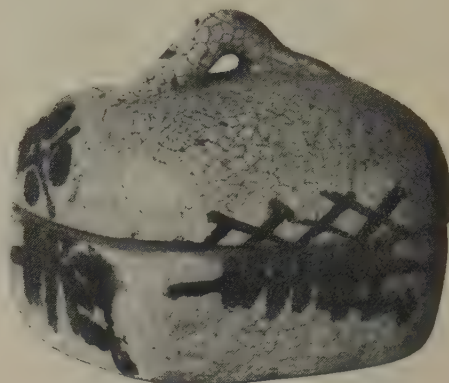


FIG. 16. PERFUME BOX, ORIBÉ WARE

both capable of entering into the pure spirit of *Cha-no-yu* and producing wares delightful to its votaries, if required to do so. "Not to depict but to suggest" was the effort of some of Japan's greatest artists, and "ornament is not necessarily art" was an axiom thoroughly understood by her greatest craftsmen.

The right spirit of *Cha-no-yu* is superbly presented by Kenzan in the Raku bowl here shown (Fig. 18). Simple in form like the bowls of Chojiro and his successors, it is covered with an iridescent pink



FIG. 17. HOT WATER PITCHER, SHINO WARE

The Cha-no-yu Pottery of Japan

glaze, which presents many qualities of beauty worthy of close attention. The inscription in white slip—its only ornament—when translated reads:—

“ One sip of the tea,
One touch of the hand
Will bring renewed life.
Kenzan copies this.”

Especial charm lies in the modesty of the last line. In it the potter frankly admits that the character

to be endowed with. Kenzan had many followers who produced excellent work on the lines of the master, but none of them reached the high level of his own genius.

To Ninsei, as well as to Kenzan, Japan owes a profound debt of gratitude. Others were content to copy the features of the productions of China and Corea, but Ninsei and Kenzan opened an era of prosperity to their co-workers by suggesting to them new paths which would lead them to a truer national expression of their art. Both masters visited various centres of pottery industry in Japan and there laboured among their fellow craftsmen, kindling enthusiasm wherever they went. Several important kilns were opened by Ninsei's students in Kioto and elsewhere, and for many years work of a high standard was produced in them.

The little flower vase shown in Fig. 20 bears the mark of one of these kilns, known as “Mizoro,” and seems to exhibit a strong impress of the master's influence. Several small pieces stamped with the Ninsei signature are also shown (Figs. 21 to 24), two being *cha-wan* of dissimilar character; a third, a *kogo*, shaped as Fujiyama and with some small figures painted in the Tosa style; a fourth a *cha-tsubo* with diaper ornament.

These few examples can give but a faint idea of the genius of this great potter. Many hundreds of pieces would be necessary to enable one to gauge it with reasonable exactitude; but it will be noticed that in each and every case the potting and the glazing are faultless while the decoration is unpretentious. Ninsei,



FIG. 18. TEA BOWL, RAKU WARE, BY KENZAN

of the ware is not his own invention—that to others must be given the credit of its excellences; but that he has added a new charm to the object in its poetic inscription is evident. No man was better able to afford an admission of acknowledgment to others than Kenzan, for he was himself full of original ideas as to the methods of ceramic production and of its decorative detail.

As an example of Kenzan's decorated work, the *cha-wan* (Fig. 19), from the unique collection formed by Mr. Frank Brangwyn, is in all respects most typical. The convention adopted by Kenzan and the supreme art by which he expressed it make every object from his hand a lasting joy to those who are able to perceive somewhat of the message which was his to convey—"Not to depict but to suggest"—and to suggest with that consummate, innate knowledge of the possibilities, the limitations, the purposes of decorative art which it is given only to the few

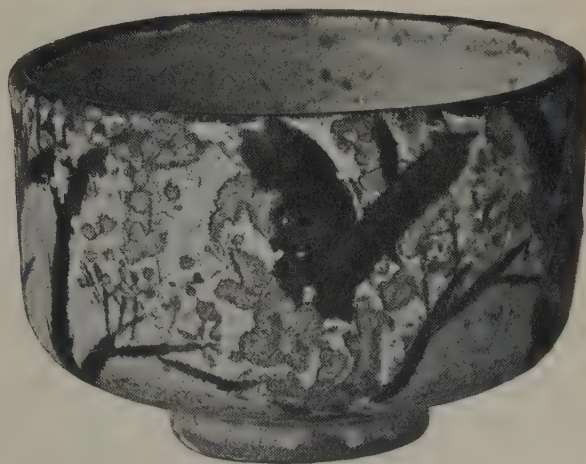


FIG. 19. TEA BOWL, BY KENZAN
(Brangwyn Collection)

The Cha-no-yu Pottery of Japan



FIG. 20. FLOWER VASE, MIZORO WARE

it appears to me after careful examination of some choice examples in several notable collections, had a dainty imagination, but less power and originality in his decorative schemes than Kenzan, while, as a potter, he was conversant with every known method of potting, and was second to none in the perfection of his work. In consequence of the large number of forgeries bearing the mark Ninsei, mistaken impressions of the master's productions are frequent, and it is not possible to give any hard-and-fast rule for the guidance of collectors. There is, however, a distinction in the work of all men of genius which, in ordinary circumstances, prevents it from being confounded with that of lesser lights.

The diversity of interest that may be found at times in

one object may be seen by an examination of the small bowl by Hozen of Kioto (Fig. 25). The earth employed is dark brown in colour in which are small particles of white silica. The exterior is partly covered with brown glaze through which the earth is seen in numberless uncovered specks. Over the interior and upper portion of the exterior is run a thick cream-coloured glaze, rather coarsely cracked with great regularity, the cracks being filled with a black stain. Upon the outside portion of this bowl is a simple design in blue and brown to suggest a flight of ducks over water and reeds. Like other examples of *Cha-no-yu* pottery, its general appearance is one of extreme modesty, and it is



FIG. 21. TEA JAR, BY NINSEI



FIG. 22. PERFUME BOX, BY NINSEI

The Cha-no-yu Pottery of Japan



FIGS. 23 AND 24. TEA BOWLS, BY NINSEI

only after close scrutiny that its many excellences are recognised.

Indeed, it is exactly for this reason I wish to draw attention to it. Brilliantly coloured, showily decorated pottery could not be tolerated for one moment in a Japanese tea ceremony, but the preferences of the *Cha-in* were such as to prove that æsthetic value might still be attained even when accompanied by the utmost sobriety.

There is a curious mark, a sort of brush smear, which appears occasionally upon objects of *Cha-no-yu* pottery and which evidently met with the approbation of the tea-clubs. This *hakima*, or brush mark, appears on one of the Ninsei bowls, on a Yatsushiro bowl (Fig. 27), and on an unsigned dish of irregular form, probably by Rokubei (Fig. 26). To call this mark a species of decoration would probably be resented by some—and yet I think it may have been looked upon as such by tea votaries. The use of the brush in writing in Japan and China is universal. Good writing is distinguished from bad by the power and ability with which the brush is handled by the writer. A piece of fine calligraphy displayed in *Kakimono* form was in especial favour at a tea function, and was judged to be equal, if not superior, in artistic interest to a drawing by a great

painter. The brush is used by a potter in applying over-glaze or slip as well as in painting, and the cleverness with which the brush is directed naturally lends additional interest to the results. It would be quite legitimate for the brush-work of the potter to have an artistic value as well as that of the writer, and this evidently was considered to be the case from the manner in which it was frequently applied.

There is a kind of slip decoration very much favoured by Yatsushiro, Satsuma, and other potters, known as *Mishima*, and originally of Corean introduction. Small patterns are stamped in the dark clay body before it is fired, and a white clay slip is run into the depression, so that when stoved the design appears white upon a grey or brown ground. The slip is usually applied with a brush, and is afterwards scraped away from the spaces between the indented patterns. To avoid the mechanical effect caused by a too careful finish, such as is often seen in modern Yatsushiro examples, the slip, by some potters, was only partially rubbed away from the plain surface, bands of brush work being left untouched between

the patterns, as seen in one of the bowls reproduced (Fig. 28). In other cases, the pattern is omitted altogether, the brush-work being applied alone and fired without further operation. One observes in the varieties of this class of decoration an effort on the part of the potters working for the *Cha-jin* to avoid anything approaching machine-like perfection. They did not desire to hide the method



FIG. 25. TEA BOWL, BY HOZEN

The Cha-no-yu Pottery of Japan

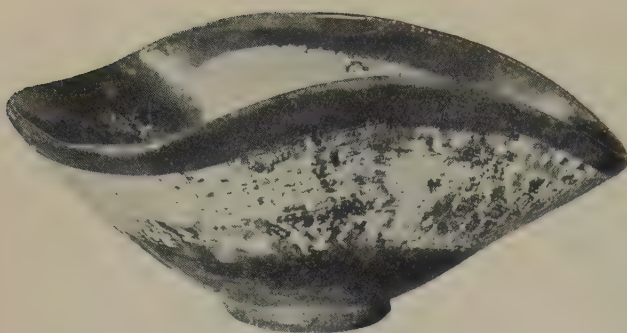


FIG. 26. CAKE DISH, HAKIMA DECORATION

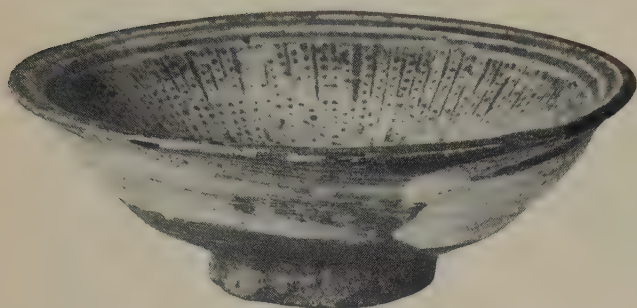


FIG. 27. TEA BOWL, MISHIMA DECORATION, YATSUSHIRO WARE

of operation, but rather to retain and to show in the frankest possible manner every detail of manipulation. The brush stroke might, in some cases, be a *tour de force* beyond the powers of the average potter to imitate; but, be this as it may, it is certain that the result obtained has a distinct artistic charm which is altogether absent from mechanically finished pottery, no matter how expensive or elaborate may have been its manner of production and decoration.

To rightly gauge the true value of *Cha-no-yu* pottery, one must endeavour to put oneself in the frame of mind which was judged to be the correct attitude of participants in the ceremony. The teachings of the philosopher Laotze, as set forth in his great work, "The Book of the Simple Way," inculcate the advantages of simplicity, of gentleness, of humility. "As for you, do you come forth in your natural simplicity, lay hold on verities, restrain selfishness, and rid yourselves of ambition." "He who is content can never be ruined." "To remain gentle is to be invincible." "Hold fast to three precious things; the first is gentleness, the second economy, the third humility," are a few of his sayings culled at random from Mr. Walter Old's translation. Boasting, display of wealth, self-assertiveness, were of all things the most intolerable. In

approaching the tea room, the mind must be freed from all troubles, from anxieties, from ambitions, and be open to receive and to record the lightest impressions. Small wonder is it, therefore, that the appurtenances of the ceremony were without ostentation. But even if unassuming, they were not consequently devoid of interest. They were not the outcome of the 'prentice-hand and the tyro. They were not faulty in construction, not commonplace, not machine-made, not inadequate. On the contrary, they were the productions of master-craftsmen, and preserved in themselves many mysteries of workmanship undiscovered in modern times. They were made to fulfil certain requirements, and succeeded in their purpose far more completely than do the general products of the art of to-day. The precepts of Laotze are as beautiful and as valuable now as they were when they were written, two thousand four hundred years ago, and they still survive in the writings and teachings of some modern sages; but in their practical observance we seem to be in these times of unrest as in-

different as of yore. Power of conquest, the strife for wealth and position are as universal as ever they were, and the true significance of the Simple Way, and with it, the Soul of Art, is unsought and unknown to the larger mass of humanity. Art does not exist alone for the wealthy and great ones of the earth. It may sometimes be found in the simplest home, in the unpretentious endeavours of earnest and of humble folk. The old Zen priests and *Cha-jin* were mindful of these things and alive to the evil of ostentation; and, by means of the



FIG. 28. TEA BOWL, MISHIMA DECORATION, YATSUSHIRO WARE



"THE TOWN HALL, PETERBOROUGH." FROM
THE TINTED DRAWING BY A. HENRY FULLWOOD.

The Artistic Treatment of Architectural Drawings—Pen Drawing

Tea Ceremony, tried to lure back to the true path the erring pilgrims.

Of their righteous efforts, but little remains. The Tea Ceremony is almost a thing of the past. The charming *réunions* in the cause of high thought and simple manners linger alone among a very few devotees and lovers of ancient custom. It may be that in the period of its decadence the spirit of its founders was veiled and the precepts of its teachers relaxed and subordinated to less admirable ends. But the good work done under its protecting wing still animates the creations of certain craftsmen, and even the ceramic productions of modern Europe are not without signs of its influence.

The pottery of the *Cha-no-yu* is among things Japanese the most to be cherished, because it affords supreme evidence that the pure Spirit of Art may enter into and render precious the most humble of man's creations.

A NOTE ON THE ARTISTIC TREATMENT OF ARCHITECTURAL DRAWINGS.

It is surprising what a number of architectural drawings—especially perspectives—are spoiled for want of artistic treatment, by bad judgment in the management of light and shade, figures drawn badly and out of scale, impossible trees and general accessories all wrong. Some architects, whose work is otherwise splendid, will put in absurd little figures, apparently with an idea to enhance the height of their buildings. And when the building is completed, one often notices a chance natural effect of light and shade, whereas, had the perspective been drawn by an artist familiar with these effects, a fine result would have been obtained as well as a drawing worth keeping as a work of art.

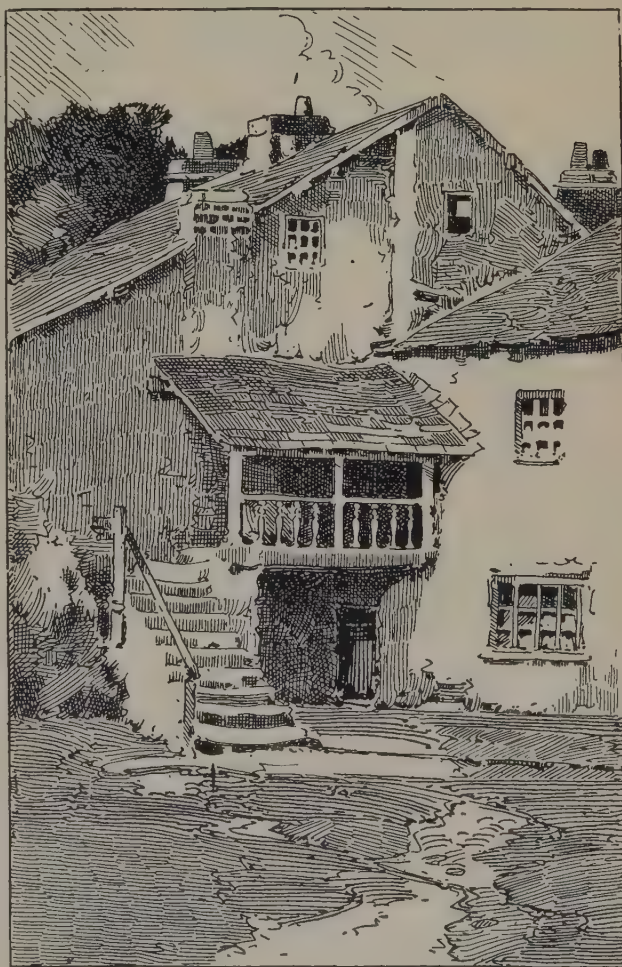
Special “features” of a building often require prominence, and this can only be done by keeping the surroundings quiet; but only an artist will understand how to do this. One has only to see the exhibition of architectural drawings at the Academy any year to see how insipid and wanting in artistic treatment most of the perspectives appear. The general average is “stodgy,” with what is known

as the “Academy treatment.” There are a few architects who treat drawings very finely, but they are the rare exceptions. It seems a pity that many excellent designs are spoiled or fail to have justice done to them for want of artistic management. Architects generally suppose that an artist would spoil their details, but this is not so where proper judgment is considered and an artist of proved ability given the work to do.

A. HENRY FULLWOOD.

PEN DRAWING, WITH SPECIAL REFERENCE TO A RECENT “STUDIO” COMPETITION.

AMONG the modes of technical expression which are available for the artist's use, a place of much distinction has always been given to drawing with the pen—and deservedly given, because in the right management of pure pen line there are



PEN DRAWING

BY “TREVENA”



PEN DRAWING
BY "HEMBEE"

Pen Drawing



PEN DRAWING

BY "THANET"

certain difficulties, not to be evaded, which test with some severity the draughtsman's knowledge of his craft. To overcome these difficulties more than mere skill of hand is necessary a definite degree of intelligence must be exercised, and distinctive faculties of observation and analysis must be brought into play. The beauty of line drawing depends to a very great extent upon the expressiveness of the line itself, upon its significance as a means of stating the facts of the subject illustrated, and upon the sensitiveness with which it suggests the vital matters by which this subject is explained. When a pen drawing is distinguished by this expressiveness and, as well, by delicacy and vitality of handling, it becomes a work of art which can be



PEN DRAWING: "THE WHITE LION INN, OUNDLE"

BY "ROATH"

Pen Drawing

frankly commended as an achievement of real importance and entirely worthy of serious consideration.

But to reach this level of achievement the draughtsman must be prepared to study closely both the possibilities and the limitations of a technical process which cannot be properly controlled until the ways in which it can be applied are fully understood. One of the chief lessons that has to be learned is the advantage of simplicity; and this is not only the first lesson to be mastered, but the one upon which almost everything else depends. In pen drawing laborious elaboration and painstaking effort to arrive at superficial completeness are entirely undesirable. By toiling to produce tone effects which can be much more convincingly represented with the brush than with the pen, by attempting subtleties of light and shade which can be better suggested by means of a wash than by the superimposing of lines on lines, the draughtsman is not only wasting his time but he is, to a not inconsiderable degree, departing from the true genius of this branch of art practice. He can arrive at much more credible results by suppressing his desire for realism and by recognising the nature of the technical convention which he is bound to observe.

For the purpose of this convention is to create a sort of optical illusion—the line drawing of the best type is not, and never can be, an actual rendering of nature, but it can convey a strong impression of actuality if it is treated with the

right measure of suggestion. It deceives the eye, in fact, into the belief that a comparatively brief summary is a full statement of complex detail and a correct representation of things as they are rather than a purely arbitrary adaptation of realities; and it is by the success of this deception that the extent of the draughtsman's ability can be estimated.

Obviously, the creation of a sufficiently convincing illusion is within the reach of only those artists who know exactly what they want to suggest, and how, with the means at their disposal, this suggestion can be made intelligible. The line drawing from which an impression of completeness is to be obtained needs to be set down with absolute confidence, with frank directness and freshness of manner. It must not be laboured and it must not concern itself with trivialities or unessentials, or, indeed, with anything else that might tend to obscure the clearness of its meaning. Any



PEN DRAWING

BY "VOYAGEUR"



"WESTMINSTER ABBEY." PEN
DRAWING BY "BLACK SPOT"

Pen Drawing

departure from judicious simplicity weakens the illusion by introducing an element of uncertainty as to the artist's intention and by giving justification for the suspicion that he is trying to conceal his own want of thorough knowledge under an affectation of elaborate study.

The kind of study that is most necessary for the draughtsman is that which best enables him to appreciate the value of conciseness and teaches him the vital importance of directness of method—which leads him certainly to an understanding of the reason why a simple manner of working will give the most significant results. If he looks at his art from the right point of view he will see that in its very limitations there is something stimulating to his powers of invention and to his desire to obtain a mastery over the means of expression which are available for him. He will see how much he must know if his drawings are to have the qualities by which alone they can be made rightly persuasive, and, seeing this, he will be induced to train himself thoroughly for the work he has undertaken, for fear he should by fumbling or hesitation show that he is attempting more than he is capable of carrying out.

Indeed, in a draughtsman's work there is an inevitable revelation of the weak points in his equipment. The simple line admits of no disguise; either it is satisfying in its expressive suggestion or it is disappointing because it shows uncertainty, indecision, and imperfect perception of the uses to which it should be put. If it is not set down decisively at the outset no amount of tinkering with it will avail to correct its inefficiencies, and the more it is worried the greater will be the display of its inherent weakness. Therefore, that man only can consider himself well equipped as a draughtsman in line who has so taught himself to observe and analyse the subjects with which he deals that by the most summary methods he can make perfectly plain all that is in his mind.

This, of course, means that he must have acquired a full insight into the subtleties of artistic practice. If he has not learned all that there is to be known about refinements of form and modulations of tone, he cannot tell which of the facts before him he must retain and which it will be permissible to leave out; nor without the fullest experience can he be sure how to reduce the complexities he sees to the simplicity of a fine drawing without missing anything that should be included in his statement. With a single line, or at most with half-a-dozen lines, he has to create an illusion of exquisitely varied contours and delicately related modellings, and he has even to suggest gradations of colour if his subject is one that needs a hint of colour to increase its interest. It is here that the test comes of his powers—a test that need not be feared by the man who has properly prepared



PEN DRAWING

BY "DOORMAT"



BY "DEVONIA"

PEN DRAWING: "THE BEGUINAGE, BRUGES"



BY "PAN"

PEN DRAWING

Pen Drawing



PEN DRAWING

BY "SMOKE"

himself for his work, but one that is merciless in its exposure of the student who has shirked his responsibilities.

When there is this basis of thorough study to go upon, a fascinating quality can be given to the pen drawing. It acquires a delightful sensitiveness and flexibility of line, an expressive delicacy of touch, and an intimacy of suggestion by what seem to be the simplest of technical devices; and it gains just that note of confidence which is needed to make the artist's intentions perfectly intelligible. Nothing is exaggerated, nothing is out of relation, and nothing spoils the impression of masterly simplicity which results from the draughtsman's skilful elimination of everything that does not help to complete his work. There is no affectation of cleverness and no trickery, but there is instead the quiet certainty of the man who knows his craft and who has formed his style by schooling himself in the right principles.

The drawings which are reproduced here are well worthy of attention as examples of the way in which the pen can be made to serve effectively the artist's purpose. They have been selected from a large series sent in for competition, and in their variety of manner and their quality of achievement they give a good idea of the general character of the

work for which the competitors have been responsible. The series, as a whole, shows that there is a very wide understanding of the principles which should be followed in legitimate pen drawing, and that a number of people study and apply these principles with thorough intelligence and no lack of technical skill. Several of the drawings, indeed, have merits of a high order and can be accepted as quite adequate illustrations of the best kind of line work, and many others, which have deficiencies due to inexperience only, can be sincerely commended for their adherence to sound traditions and for their correctness of method.

For example, the drawing of an old mill by "Hembee" is exceptionally satisfactory in its frank and intelligent treatment. Freedom from affectation and avoidance of anything like artificiality are not the least of its merits; and among them, too, must be counted its excellent light and shade arrangement. The study by "Trevena," less deliberately picturesque and less obviously effective, has again agreeable qualities of line and a purity of method that claims respect;

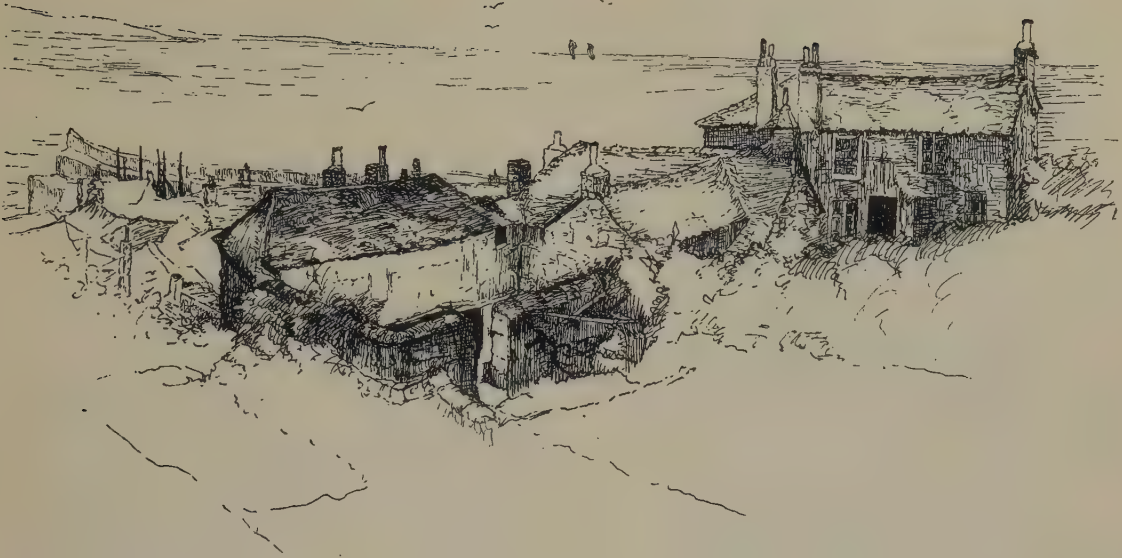
its delicate precision, which is not carried to any excess of formality, gives to it a breadth of effect that is distinctly pleasing. "Roath's" careful, formal,



PEN DRAWING

BY "TEDDIE"

Pen Drawing



PEN DRAWING

BY "MOPS"

and studied rendering of the *White Lion Inn, at Oundle*, is not less interesting as an example of quite a different manner of handling. This last drawing is architectural rather than pictorial, a statement of facts without disguise, but yet it is not

blankly realistic and it does not sacrifice technical refinements for the sake of attaining an excessive actuality. It shows a firm sense of construction and is pleasantly restrained.

A robuster style is seen in the sketch by "Thanet,"



SALWARPE COURT.

PEN DRAWING

BY "SALWARPE COURT"



PEN DRAWING: "A SHOP IN
BRITTANY" BY "KATE"

which attempts no record of the details of a building, but aims rather at suggesting an effect of sunlight. In this sketch the line is looser and more careless, but the carelessness is intentional and not a consequence of want of thought. As a study of illumination this particular example decidedly deserves to be noted—it shows one of the ways in which pen work can be turned to excellent account. In "Voyageur's" note of a quaint bit in a foreign street there is cleverness of execution with, perhaps, a little too much disregard of reality—the light and shade cannot quite be accounted for—but the boldness and decision of the pen line throughout are unquestionable, though the want of reticence is open to criticism. Want of reticence is not so much the fault of "Doormat's" sketch of a ruin as want of solid construction; the vigorous assertion of tone-contrasts is permissible in a summary study of this character, but surer drawing of the architectural lines would have made the whole thing more convincing.

"Black Spot's" ambition in attempting to record

the complex detail of Westminster Abbey is justified by the result; the drawing is happy enough in its general suggestion and it bears close examination, but the distribution of the light and shade is a little arbitrary. "Pan's" less ambitious effort is, however, not less successful; its simpler manner and stronger line make the draughtsman's intentions thoroughly intelligible. The drawing, too, gains in brilliancy by being restricted to a limited range of tones. "Devonia's" sketch of *The Beguinage, Bruges* is well drawn in a summary way, but would have been improved by more sensitiveness of handling; and "Smoke's" drawing of a cottage at Brookthorpe, Gloucestershire, suffers also from insensitiveness of line, though as a piece of skilfully conventionalised pen work it is far from unsatisfactory. There are other examples, like "Teddies" *St. Catherine's Court*, the sketch of cottages by the sea by "Mops," and the neat study of a half-timbered building, "Salwarpe Court," which show rightly directed effort; and there is a clever little note of a Brittany shop by "Kate," which illustrates well the use that can be made of strong tone contrasts—though in this last example a not entirely legitimate effect has been obtained by mixing grey pencil tones with the black ink lines.

JAPANESE COLOUR PRINTS.— V. "MAKING UP FOR THE STAGE," BY UTAMARO.

In an early number of *THE STUDIO* (Vol. iv., p. 137) the late Mr. S. Bing wrote an appreciative article upon Utamaro—one of the best known of the Japanese eighteenth-century designers. In illustration of that article there appeared a selection of his colour-prints, reproduced in "half-tone" in the text. So much of the charm of these colour-prints, whether by Utamaro or by his contemporaries, lies in the delicate combinations of harmonising tints which distinguish them, that to reproduce the prints otherwise than in facsimile is, as we have always felt, to leave out their chief attraction. In the example now presented to our readers the subtle gradations of refined tones have been carefully matched by our colour-printer, and form in themselves a lesson in colour harmony. The subject is an actor being made up for the stage. The various accessories, the little pot of colour, the mirror, the wig, the dress, cap and sword, all bear mute witness of the occasion. The text which appears in the blank space over the figures is a play upon words in allusion to the piece to be performed, and as such is untranslatable.



"MAKING UP FOR THE STAGE," BY UTAMARO.



"AT GREENODD"

(Exhibited at Messrs. Dowdeswells' Galleries)

BY R. GWELO GOODMAN

STUDIO-TALK.

(From Our Own Correspondents.)

LONDON.—The departure from custom at the Royal Academy this winter, in exhibiting modern art instead of old, has been hailed with delight by one section of picture lovers and deprecated by others. The collection of the late George McCulloch seems to give a *résumé* of many Academy years, and the great names of the Academy are subject to a new test with their works reassembled in company with the outsider Whistler, and Burne-Jones. For all that distinguished names are in the catalogue, distinction was not the note achieved by Mr. McCulloch in making his collection. He had a wise rule only to buy from living painters and apparently his taste had been educated entirely upon Academy exhibitions. From them, with a few exceptions, he took of the best. Towards the end of his life, his appreciations widened. Without suggesting that the Old Master exhibitions should be done away with, it seems to us, that were it possible to arrange for the exhibition of private collections, even whilst the collectors are alive (if

they could be induced to subscribe to so patriotic a scheme), the allocation of some of the rooms at the Academy to this purpose during part of the winter months would serve a great purpose, familiarising the public with famous works they have not seen or that have passed out of their sight if not from memory. It has been exceedingly interesting for everyone to see again Sir W. Q. Orchardson's *The Young Duke*; Burne-Jones' *Love among the Ruins* and *The Rose Bower*; the works by Dagnan-Bouveret; Lord Leighton's *The Procession of the Daphnephoria* and *The Garden of the Hesperides*; Sir John Millais' *Sir Isumbras at the Ford*; Whistler's *Valparaiso Nocturne*; and to see them all together. The Academy has also by this step earned the gratitude of the great outside public.

Mr. R. Gwelo Goodman, whose water-colours or subjects in the Lake districts are to be seen in Messrs. Dowdeswells' galleries, is an artist with much individuality of outlook and method. His work has freshness and strength, a kind of frank directness which is the evident outcome of acute observation of nature, and an agreeable decorative quality which can be accepted as proof of the

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correctness of his artistic taste. In these landscapes he has taken full advantage of the opportunities afforded him by the character of the scenery round about the Lakes; he has appreciated rightly its dignity and largeness of line, and its impressive beauty of effect, and he has treated it with a scholarly reserve that can be sincerely admired. The value of this reserve is seen most of all in his intelligent avoidance of those errors of overstatement which are too often found in paintings of wide-stretching distances; he never fritters away his effects by insisting unduly upon little things, but he keeps instead the unity of his compositions by excluding from them everything that is unnecessary for the proper explaining of his design, and so establishing the right balance between the different parts of his picture. As a colourist he is sensitive and refined, a lover of delicate harmonies and subtle relations of colour-

tone, which he treats with the same kind of breadth that distinguishes his arrangement of lines and masses. This exhibition shows attractively many of the better aspects of his art.

We give here two examples of photographs taken by Mrs. Caleb Keene, a South African lady who was represented in the last Photographic Salon, and who, in recognition of the good quality of her work, has recently been elected a Fellow of the Royal Photographic Society.

Besides the unprecedented programme at the Academy, January and February have witnessed another great event, "Mr. Punch's Pageant" at the Leicester Gallery, consisting of a chronological series of original drawings and all the relics of the "Punch" office. The exhibition was continuously crowded. "Mr. Punch" will soon arrive at his three-score years and ten, and all these years he has sympathetically held the public pulse, and with unfailing liveliness sustained his countrymen's traditions. The art which has found acceptance in his pages has always been that which has expressed the characteristics of the nation, and every aspect of British social life has been reflected with a fidelity unknown in the pictorial chronicles of any other land.

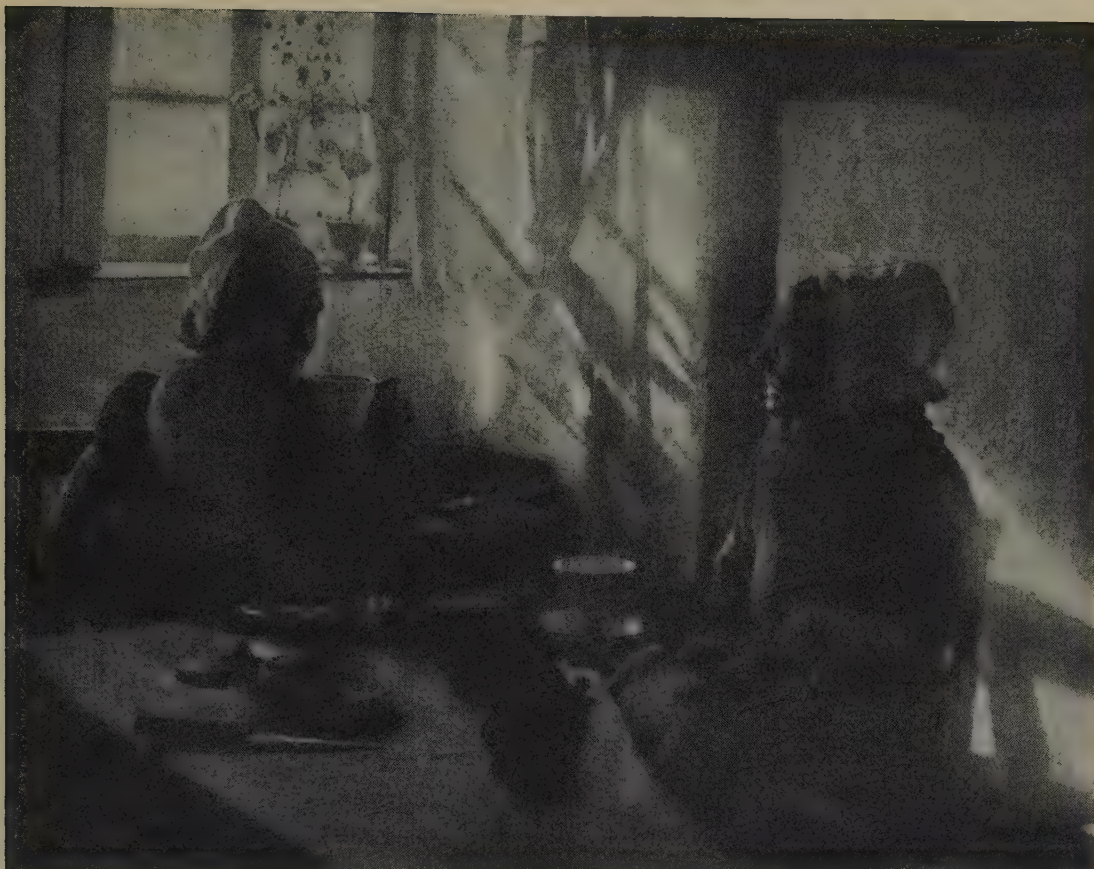
The exhibition of pictures of children at the Baillie Gallery resolved itself somewhat inevitably into a women's exhibition, since the art of women so often inclines to the nursery, to the women's province in life, for its subjects, and is perhaps always at its happiest in it. *The World is so full of a number of Things*, by Miss Amy Atkinson; *A Lady from China*, by Miss Maud Henderson; *Her Seventh Birthday*, by Miss Eva Roos; *The Invalid*, by



"MOTHERHOOD"

FROM A PHOTOGRAPH BY MINNA KEENE

Studio-Talk



"INTERIOR OF A GERMAN COTTAGE"

FROM A PHOTOGRAPH BY MINNA KEENE

Helen Bedford, were all works of much success. Miss Gertrude des Clayes' work was especially worthy of remark; the eighteenth-century masters have evidently been studied, but though her style is a reminiscent one, it has individuality of feeling. Miss Clare Atwood was represented by those little panels in which her art displays itself to such advantage. Miss Annie French's work was as pleasantly decorative as ever, and the more decorative the more pleasant, for she does not succeed as a realist. Messrs. Norman Wilkinson, R. Anning Bell, J. A. Shepherd, John Hassall, and notably Mr. W. Graham Robertson, who has excelled so much in the interpretation of child life, were represented on this occasion.

The Carfax Gallery last month exhibited pictures and drawings by Prof. C. J. Holmes. Prof. Holmes is a sensitive painter, but though such a student of the art of painting, in other than a technical sense, he, no more than other gifted contemporaries of his, has learnt from the old masters that reserve which belongs to strength and which always stops short of a merely musical sweetness.

At the Fine Art Society the work of the quartette of Roman Painters, E. Coleman, U. Coromaldi, V. Grassi and C. Innocenti, made a success in January, the proceeds going to the Italian Earthquake Fund.

The exhibition of sketches held by the Royal Institute of Painters in Water Colours was characterised by the lack of character which so much of the work showed, and where character was present, it was too much of one kind. Mr. Dudley Hardy's achievements often survive the double test, and among the various groups of pictures (the exhibits of each painter were grouped together on this occasion) were some works which should be singled out as above the average, such as Mr. Stuart Richardson's *Waiting for the Market*, Mr. Saunderson Wells' *The Favourite and Heavy Going*, John R. Reid's *The Fishing Fleet*, Mr. Claude Hayes' *A Rainy Road*, Mr. John Hassall's *The Tiff*, Mr. Douglas Almond's *Girl of Pont Aven*, Mr. W. Hatherell's *Coast near Hyères*, Mr. Terrick Williams' *An Archway, Tangiers*, Mr. H. M. Rheams' *The Wreck*. It is a pity that so little variety creeps into Mr. Moffat Lindner's art,

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for his vision and handling always give their own touch of refinement to the walls. Some careful pencil drawings by Edward C. Clifford were a successful feature of the exhibition.

Mr. Bertram Park's photographs reproduced here are interesting examples of prints produced by the oil pigment process, a process which had its origin in the Poitevin Collotype process of half a century ago, though the theory underlying it has only been reduced to a practical form in recent years, through the investigations of Mr. G. E. H. Rawlins. The process, as described by Mr. Park, is briefly this. A piece of paper is coated with a layer of gelatine, which is sensitized with a bichromate salt and dried. It is then printed on through an ordinary glass negative by the action of light until the image becomes just visible, taken out of the printing frame and immersed in cold water for an hour or so. It will now be found that the high lights of the image have absorbed water and have swollen up in relief, the shadows remaining insoluble. If a special preparation of oil colour is now dabbed on with round, flat-topped brushes the oil colour will be absorbed by the insoluble parts or shadows of the image, while the high lights, having already absorbed water, will *repel* the oil colour, and thus the picture is built up. The difficulty of providing a suitable ink or "oil pigment" has always been a stumbling-block to the general use of the process, and it was only last year that Mr. Park succeeded in finding an ink that is satisfactory in every way and that will "take" freely on the gelatine base.

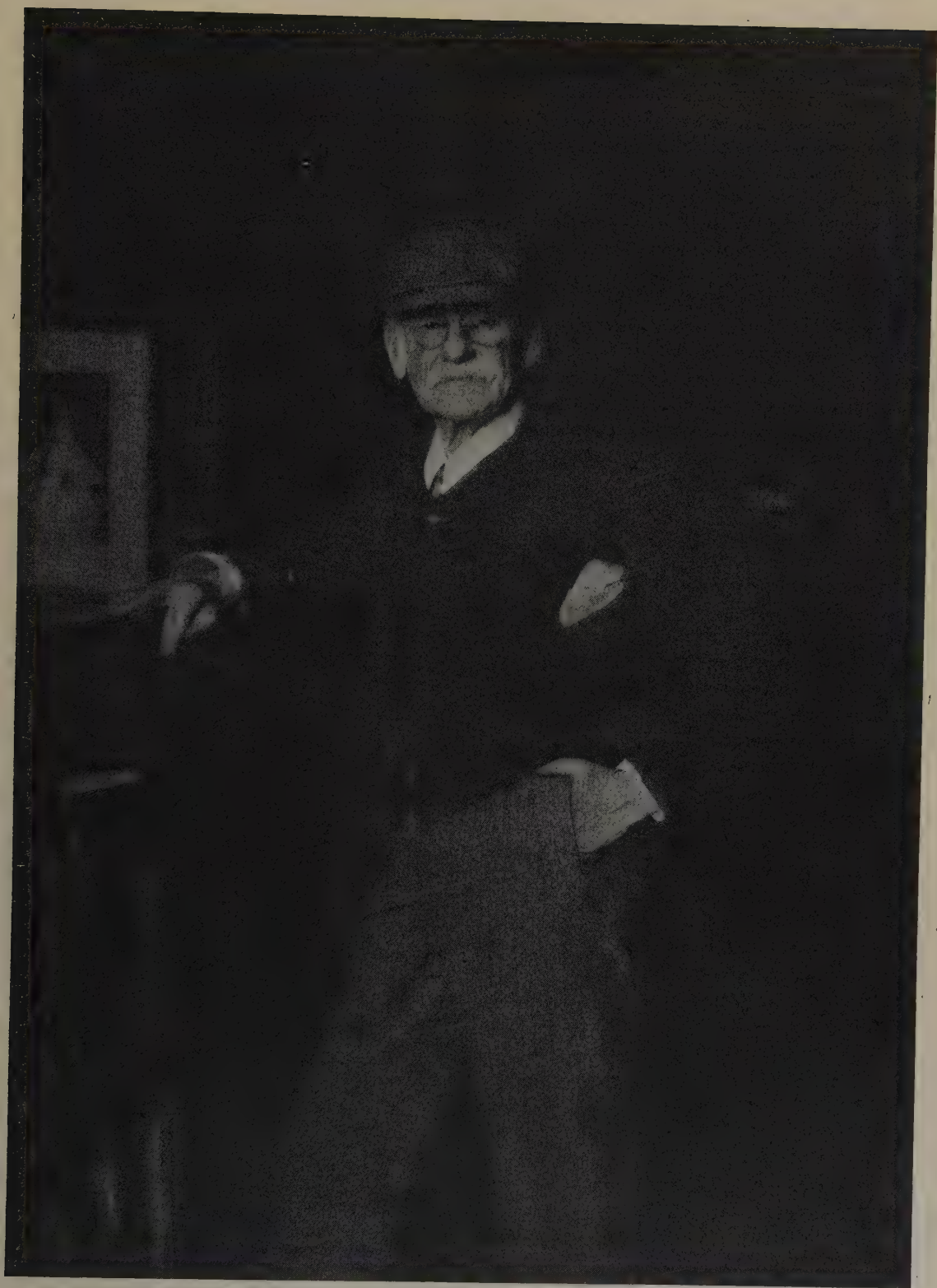
The United Arts Club's exhibition, just concluded at the Grafton Gallery,

was the best to which they have attained so far, and greatly in advance of their recent displays. Among the artists of note who were well represented were Messrs. John Lavery, Alfred East, A.R.A., Alexander Jamieson, J. Aumonier, W. Rothenstein, A. W. Peppercorn, Walter Russell and James Pryde. The exhibition also contained a set of etchings by Mr. Alfred East, some good examples of Mr. Tom Robertson's work, interesting canvases by Mr. Fred F. Foottet; and we were attracted to two works, *My Garden* and *A Phantasy*, by Mr. James Gibbon, a painter whose work is new to us. The sculpture, miniatures and handicrafts would perhaps have been best grouped all in a room together. With such gifted contributors as Mr. John Tweed, Mr. and Mrs. A. Gaskin, Misses V. and F. Ramsey, Miss Jessie Bayes, Miss Woodward and



"NAOMI"

FROM AN OIL PRINT BY BERTRAM PARK



PORTRAIT OF G. A. STOREY, ESQ., A.R.A.
FROM AN OIL PRINT BY BERTRAM PARK

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others, this section was as notable this time as that of the pictures.

We reproduce as supplement a drawing by Miss Mary Williams, a promising exhibitor at the Royal Academy, Society of Portrait Painters, and the Women's International. Formerly a student of the "Atelier Colarossi" in Paris, Miss Williams won silver medals in the annual "concours" for drawing and for painting from the nude.

Arts and crafts exhibitions before Christmas are becoming more numerous each year, and it is to be hoped that by the power of competition they may be prevented from deteriorating into mere bazaars. Several commercial enterprises of the bazaar calibre have of recent years posed as art exhibitions, and one is led into fearing the rapid degeneration of the true "Arts and Crafts" exhibition. No accusation of this kind could be raised against the Baillie Gallery in Bruton Street, referred to in our last number. Here the serious work was all good and well chosen. Mr. Bonner's show of silver work and jewelry, at Kensington, also deserves mention. His designs for articles for the table, spoons, pepper-pots, etc., are quite pleasing, and the workmanship is in all cases good. There is nothing of the amateur about the studio of Miss Woodward, whose little ornaments in silver and enamel are eminently calculated to please a public that is not satisfied by the conventional machine-made produce of the shops.

At a complimentary dinner last month Sir Isidore Spielmann was presented by his colleagues on the British Art Committee of the Franco-British Exhibition with a handsome

silver-gilt vase in token of their appreciation of his work in connection with the section and his previous services to British Art generally. Sir Edward Poynter, P.R.A., took the chair, and others present included Messrs. T. Brock, R.A., E. J. Gregory, R.A., P.R.I., F. Dicksee, R.A., T. E. Colcutt, Alfred East, A.R.A., P.R.B.A., A. G. Temple, J. Coutts Michie, A.R.S.A., M. H. Spielmann, Guy F. Laking, M.V.O., and Sir Charles Lawes-Wittewronge.

PARIS.—Mons. G. Roucher, the director of one of the most important publications in France, "La Grande Revue," and who is at the same time a discriminating collector, has had built for himself in the Rue d'Offémont a modern residence which deserves a



ROOM IN MONS. G. ROUCHER'S PARIS RESIDENCE, WITH FURNITURE DESIGNED BY MAURICE DUFRÈNE





TWO ROOMS IN MONS. G. ROUCHER'S PARIS RESIDENCE, WITH FURNITURE DESIGNED BY MAURICE DUFRÈNE



BRONZE HEAD

BY AUGUSTE RODIN

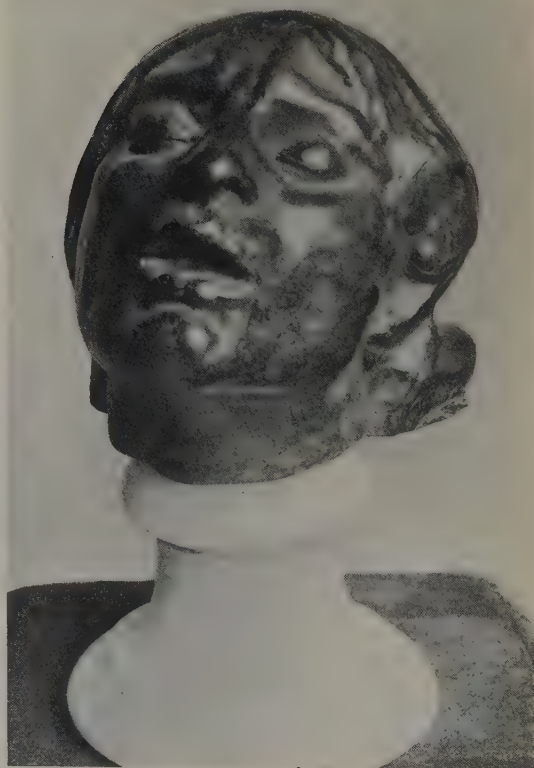
detailed study, for it must certainly be counted as one of the most successful productions of decorative art in France at the present day. The three photographs which we reproduce give a fairly good idea of the furniture which M. Maurice Dufrène has made for the house in question. It contains besides some first-rate mural decorations. The outer hall, which one reaches first on entering from the street, is embellished with paintings by M. Maurice Denis, who has here done some of his best work. The dining-room has been entirely decorated by Besnard, while Lalique has been responsible for all the appurtenances of the lighting, and, lastly, around the top of the great gallery in which M. Roucher's pictures are hung there runs a frieze by Desvallières. Among M. Roucher's art treasures one must mention an excellent painting by Baertsoen, and several important works by Lucien Simon, Morrice and Charles Cottet.

In a charming exhibition at the Blot Galleries in the Rue Richempanse, there has been gathered together the work of several talented women artists,

among whom one must particularly mention the daughter of the painter Osterlind, now Mme. E. Sarradin, whose delightful water-colour studies of flowers have all the roguishness and daintiness of this style of painting, to which so many ladies devote their energies without endowing their work with any individuality.

At the recent Exhibition of the Works of Art purchased by the State there were shown certain very remarkable works lately acquired from Auguste Rodin. Of these we reproduce two studies of heads which are to be added to the sculpture collection at the Luxembourg Museum. These are bronzes cast from the wax, and strike one by the deep intensity of their expression and their bold modelling.

As usual, the Société Internationale has had its annual display at Petit's. The Society is now in its twenty-fifth year, a very respectable age for a body of this kind. Unfortunately the Society is no longer what it used to be, having lost some of its best supporters, who have gone over to the Société Nouvelle and other similar associations. Still it continues to have an honourable existence, and



BRONZE HEAD

BY AUGUSTE RODIN

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INTERIOR, HAGENRUND EXHIBITION, VIENNA ARRANGED BY OSKAR LASKE
(See p. 69)

remains in the front rank. Among the best things sent to the show we must mention the landscapes, so freely painted, by M. Félix Borchardt, a true pleinairist; then the Dutch scenes by M. M. Bompard, the figure subjects by M. Bunny, which have somewhat of the modest charm of Rossetti's heroines. The sunlit pictures of M. Friezeke bore witness to an artist who seeks and strives always with success. The head study of M. Fallières, by M. Calbet, was a very poor sketch and may be disregarded. On the other hand, what grace and elegance did we not find in the works of Gardier! A new-comer, M. Hubbel, deserves also to be singled out for his excellent qualities as a colourist, and likewise M. Richard Miller, M. Walden, M. Ollson, M. MacCameron, M. Woog and M. Zo, a faithful observer of Spanish life.

The Seventh Exhibition of the Painter-Lithographers has been held this year *chez* M. Dewam-

bez, whose excellently arranged galleries enjoy more and more success every day. We believe we are right in stating that the members have made a special effort, and certainly the whole appearance of the exhibition bore out this supposition. M. Belle-roche, whose lithographs in his own personal style become better and better, paid a visit to England for the especial purpose of recruiting a new contingent of exhibitors, and returned with some excellent prints by Jackson, J. Pennell and Charles Shannon, which were very worthy of note. Among the Frenchmen I noticed M. Neumont, a true disciple of Gavarni; that blunt realist, M. Maxime Dethomas; M. Maurice Eliot, whose work is full of elegance; M. Leandre, of whose art further praise is superfluous; and M. Lucien Monod, whose three colour lithographs, taken from a small number of examples,

were a veritable feast for the eyes.

L'Eclectique, a new society presided over by the illustrious author Anatole France, has had a most successful first exhibition. The prevailing character of this association is that it contains more decorative artists than is the case with other societies, and the general aspect of the exhibition thus gained infinitely in variety. From this point of view I took pleasure in seeing the lovely vase by M. Delaherche, the jewelled glass by M. Rivaud, the sculptures in wood by Raymond Bigot, of which a dead raven and the head of a turkey were works of premier importance, the stoneware and the porcelain by M. Dammouse, the enamels of M. Eugène Feuillâtre, and the ironwork by M. Robert. Among the pictures there were some charming interiors by M. Pierre Calmettes, to whose work an article was devoted in *THE STUDIO* for December, 1907; the paintings and the pastels



TWO INTERIORS OF HAGENBUND WINTER EXHIBITION, VIENNA

ARRANGED BY ARCHITECT OSKAR LASKE

Studio-Talk

by M. Adler; an excellent picture, *Les Luttes*, by M. Lucien Simon, the landscapes by Dauchez, Brittany scenes by M. Désiré-Lucas, warm colour notes by Mlle. A. Delasalle. All this formed a concentration of solid talent worthy of a more detailed study than we can give it. H. F.

VIENNA.—The arrangement of the Hagenbund winter exhibition was entrusted to a young architect, Oskar Laske, who has done some very good work both in Vienna and the surrounding country. Here he again proved himself highly capable, for there was something at once distinguished and elegant in his decorative treatment of the rooms. He is also a graphic artist of some power, as shown by some etchings in colour and black and white exhibited on this occasion. Franz Simon also contributed some etchings in colour, which, though French in subject, showed that the artist's long stay in Paris has in no way affected his national feeling. Prof. von Zügel's charcoal drawings of animals were very welcome, and demonstrated his signal powers as a draughtsman. A whole room was devoted to the works of Prof. Karl Haider, another Munich guest who has many admirers in Vienna, and one of whose works has been acquired for the Modern Gallery. Nature in her solemn and dignified aspects claims this artist's devotion; her capricious moods do not tempt him. He is a modern, but his modernity has a character of its own, perhaps because he was born at a time when the modern school was in its infancy. The artist's portrait of himself points to his abilities in another direction in which he would doubtless have excelled had he not given himself up to landscape.

Ludwig Ferdinand Graf exhibited a series of pictures of old gardens in Bellazio and scenes descriptive of his American journey, chiefly studies in light effects. He is essentially a colorist, but one who is filled with the melody of

brightness, soaring ever higher and higher in his search for new tones of light. Walter Hampel's Biedermeier pictures are full of temperament of another hue. His *Green Dress* recalls the grace of the crinoline; his methods are simple and carried out with a delicacy and a poetic form peculiarly the artist's own. Hugo Baar's snow-scenes are true bits of nature, depicted with a masterly hand. Paul Ress in his *Kielwasser* showed us a torpedo boat in motion. Ludwig Kuba, August Roth, Raoul Frank, Jan Stursa, Glaucon Cambon, Adolf Gross, Otto Bruenhauser, Jakob Glasner, Josef Ullmann, J. Stretti, all contributed good work. Ferdinand Miehls's coloured etchings of Paris scenes are worthy performances, while the graphic section was made additionally attractive by a series of drawings which have been reproduced in "Simplicissimus." Henryk Uziemblo, K. Sichulski, Leo Delitz and Václav Maly contributed studies relating to peasant life and customs, showing how rich a harvest may be reaped in this direction.

Of portraits there were but few, but one, by O. Alexander, of a Russian lady, and Alexander Goltz's portrait of a lady were of special interest. A whole room was set apart for the drawings and studies of monkeys by Emmerich Simay. There



"THE GARLANDED BULL" (Hagenbund, Vienna)

BY LEO DELITZ



"A CHODOW GIRL" BY VÁCLAV MALÝ
(By permission of the Editor of "Zlata Praha," Prague)

were very few examples of plastic art, but these few were very good. Jan Stursa proved himself also to be a sculptor of merit in his crouching figure, while Sandor Jaray (Berlin) exhibited some fine bronzes and plaster figures. An exhibit of much interest was the magnificent work "An Ehren und an Siegen reich," which was presented to the Emperor in honour of his jubilee. The binding and other decorative features of this work were designed by Heinrich Lefler and Josef Urban, and mark an era in the art of book production.

The exhibition of modern Russian artists at the Secession was of great interest notwithstanding the fact that not a few artists of note were unrepresented, perhaps because their work is already familiar to the Viennese. Among the artists represented were N. Rerich, J. Bilibin, Maliutin, Dobuzhinski, Pasternak, A. Sredin, Sarubin, Seroff, B. Anisfeld, Boris Kustodieff,

Miliotti and Vaznetzoff. Each of these artists has his own peculiar "touch" which distinguishes him not only from his fellow countrymen, but also from other artists of the same genre; some of them strong, individual and pre-eminent in portrait painting or in landscape, others like Miliotti, full of romantic mysticism. The true Russian tinge is also to be seen in the lithographs and woodcuts by Madame A. Ostroumova-Lebedeva and Anna Krüger-Prachoff, two ladies whose work shows great talent and individuality.
A. S. L.

BERLIN.—The early death of Walter Leistikow has bereft German art of a really national painter. It was he who discovered the beauties of the much neglected Mark Brandenburg, and he never tired of rendering the quiet charms of pretty lakes in which the modesty of fir and birch was mirrored. He saw idyll and romance where Prussian rationalism only felt "the sand-strewing box of the Holy Roman Empire." The posthumous exhibition in the Salon Cassirer proved that in spite of the artist's versatility he remained true to the last to the domain of his preference, and this faithfulness was rewarded by an ever-expanding art. What Rembrandt and Ruysdael did for their Dutch plains, Troyon and Rousseau for their Barbizon woodland, Leistikow has accomplished for the Mark. Yet he travelled much and reproduced nature wherever he was staying. Norwegian fjords, Swedish coasts, and especially the beauty of the Danish downlands, recur in his art. He had a hand for snow and hoar frost, for mist and forest gloom, and, although he could also closely watch the sun penetrating such privacies, he felt happiest in afternoon moods. Leistikow's fascination issues from his genuine poet's soul. He is never the mere copyist—every branch of a tree, every ripple of water, is penetrated with poetical essence. Sentiment, not sentimentality, the melancholy of the contemplative, not of the morbid, mind is his distinction. He loves to dwell in stillness, not in storm. The exhibition afforded a comprehensive study of his work. We could see him first as the careful Eschke pupil; then different influences—Liebermann, Willumsen and Manet—were traceable, until he quietly and decisively asserted himself. He appears to have been strongly touched by the summarising, decorative tendency of his time, less by its impressionism. After having attempted landscape-fresco, the execution of which was frustrated by his

Studio-Talk

illness, it was granted to him to concentrate in some last Mark Brandenburg pictures his highest possibilities. The realisation of the project to acquire some of Leistikow's paintings for the new Märkische Museum in Berlin would only be an expression of gratitude due to him by the nation.

An Eugen Bracht collection at Keller and Reiner's Salon yielded at the same time an opportunity to study the second leader of modern German landscape painting. Here we felt the touch of power. We were lifted at once from plains to mountain tops. This pathetic turn adds grandeur wherever it touches—the pines of the Savoy Alps in the rhapsody of the storm, the first sun-glow on the rocks of the desert, the simple cottage in the Eifel mountains, the brick-kiln in snow, all receive by his brush a heightened character, some Byronic additions. Bracht's art is ennobling, it never stops at mere description. He is lavish in shaping, and rich, yet always distinguished, in colour. His facility tempts him to a somewhat hasty production, but the stamp of his genius is always edifying.

At the Schulte Salon modernism attempted to

celebrate triumphs, but could only attain moderate success. An extensive show of Gotthard Kuehl's works appeared only satisfactory in some paintings. His method of painting, and especially his treatment of air, is sometimes a violation of reality. His air looks almost like water, and this omnipresent liquidity damages the precision of outline, and makes doors and houses assume a rather tumble-down aspect. Young Düsseldorf landscape-painters like Clarenbach, Ophey and Deusser, who were also to be studied here, are reticent out-door students who have learned to render air with veracity. Sohn-Rethel, who belongs to this group, looks at us with the truthful and innocent eyes of a modern pre-Raphaelite.

Fritz Gurlitt attracted many visitors to his salon with a considerable Ludwig von Hofmann exhibition. The witchery that this master practises is the best proof of the persistence of idealistic aspirations. His art makes us forget reality, transports like the chariot of the gods into Elysian domains. Eternal spring reigns in happy islands with trees laden with pink blossoms, amethyst waves playing round russet rocks, and beautiful virgins and youths and children enjoying the bliss of life, winding garlands and



MONUMENT OVER THE GRAVE OF THE POET JOHANN MEYER

DESIGNED BY HEINRICH MISSFELDT

Studio-Talk

frolicking, bathing and making music. The men ride like the warriors on the Parthenon reliefs, and the maidens dance like the Bacchantes on the Theseus temple. The omnipresence of the Greek spirit isolates Hofmann's art in our time of tyrannical realism. We breathe the hilarity of his classicism with gratitude, although we cannot help recognising that his melodies flow from very few chords and are too often repeated. The register of his models is so limited that the type dominates, but this granted, we can only admire the skill of his variation. The decorative side of Hofmann's talent and the sensuousness of his colour make him the best fresco painter for festive halls in our time. He worthily ranks in German art with Feuerbach, Böcklin and Marées.

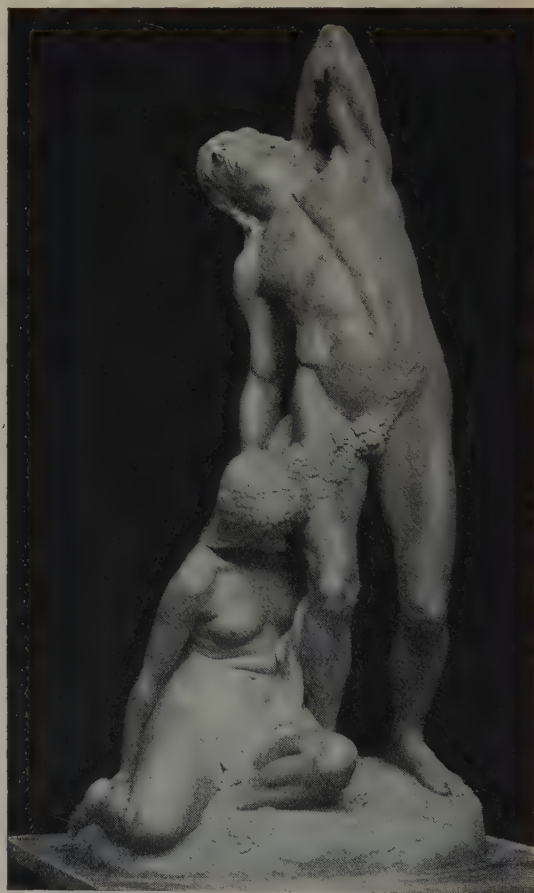
At the Künstlerhaus, Dürer and Grünwald times were recalled in the paintings and drawings of Professor Richard Müller. We found the same penetrative power of the character reader, the same veracity and patience in the rendering of detail and the same imaginative and religious cravings. But we found also the same mercilessness of the naturalist. Müller's wings are impeded by the pedantry of the statistician, and often when he fascinates he also repels. He is a classical master when he is, the draughtsman, but his pictorial physiognomy is somewhat sober. His brush does not tremble under the intoxication of colour. We wish to see such works on the walls of our museums, or in their print-rooms, but they are not desirable home companions.

Heinrich Missfeldt is one of the younger Berlin sculptors who are steadily coming to the front. On several occasions his exhibits at the Grosse Berliner Kunstausstellung and at Schulte's Salon have attracted general notice. His art, with its tendency towards classical rhythm and the graces of the Praxitelean period, has particularly interested the Kaiser, who has acquired the sculptor's beautiful statue *Farewell* for his private collection. Missfeldt began his artistic career as a wood carver, but admission was refused to him in the Royal Arts and Crafts School. He was more fortunate in the Royal Academy of Arts, where he studied drawing with Brausewetter. The powerful hand of Peter Breuer, as well as the distinguished leadership of Janensch, ripened his faculties as a sculptor.

The plastic caricatures reproduced in the illustrations on page 74 were among those exhibited at Messrs. Friedmann and Weber's Salon before Christmas and referred to in my notes of last month.

J. J.

WASHINGTON, D.C.—Special interest attaches to the exhibition of contemporary American paintings, held at the Corcoran Gallery of Art, Washington, in December and January, not merely because it was the largest exhibition of the year and offered the highest awards, but because it was most truly national in its scope. About four hundred pictures were enumerated in its catalogue, and these were contributed by artists residing in all parts of the United States, France, England and Italy, but only such as could claim American citizenship. There were more figure paintings than either portraits or landscapes in the exhibition, which is not usual in America, and for the most part they were recent productions,



"THE DEATH OF BALDUR" BY HEINRICH MISSFELDT



"CROUCHING GIRL"
BY HEINRICH MISSFELDT

Studio-Talk

but a few exceptions were made in favour of works of special distinction.

While there were, it was true, comparatively few great pictures in this display, the average of excellence was higher than commonly. In fact, the work shown, taken all in all, was extremely conservative, serious, thoughtful and well balanced. One of the tendencies of American painters has been toward fragmentary utterance, but many of these canvases showed not only skilful technique but completeness in composition. There was greater assurance of stable ideals than heretofore.



PLASTIC CARICATURE

BY R. L. LEONARD

(See *Berlin Studio Talk*, page 72)

It is worth noting that the majority of the pictures were American in theme. This does not mean, of course, transcriptions of Rocky Mountain scenery, of Indians and cow-boys, peculiar to America alone, some of which were included, but of simple rural landscapes, of refined home life and everyday street scenes—things close at hand, unaffected and lovely. Special remark should be

made of some charming *genres* set forth by Edmund C. Tarbell, George de Forest Brush, Joseph De Camp and T. W. Dewing, which essayed successfully to interpret with charm contemporary life among the upper classes. *The Guitar Player*, by Joseph de Camp, to which the second prize of \$1,500 was given, is a well-composed, colourful and attractive picture. Mr.

Brush's *Family Group* showed a much tighter technique and a little more academic handling, but was charming in line and masterly in treatment. Winslow Homer, the great painter of the sea, was represented by a picture entitled *Early Morning*, which showed some of the fisherfolk of Maine on a rugged sea cliff silhouetted against a gently illumined sky, and by a dramatic and somewhat decorative painting of a flight of wild geese crossing the dunes. With these canvases would naturally be classed paintings by F. D. Millet, Walter MacEwen, and Marion Powers, for a certain sympathy in treatment and likeness in theme. In great contrast, however, were the figure studies



PLASTIC CARICATURE

BY R. L. LEONARD

(See *Berlin Studio Talk*, page 72)



"A THREAD OF SCARLET"
BY HUGH H. BRECKENRIDGE



"THE YELLOW TULIP"
BY T. W. DEWING

Studio-Talk

by Robert Reid, Hugh Breckenridge, Mary Cassatt and Childe Hassam. Mr. Reid's paintings—one of which, by the way, received the third prize of \$1,000—were extremely high-keyed, and depended for charm solely upon their gently modulated colour schemes. Mr. Breckenridge's works derived their interest primarily through the cleverness of their solution of the problem set by a figure seen by firelight. Miss Cassatt and Mr. Hassam were both well represented.

Of the portraits, certainly the most notable, though not the best, was that of President Roose-

velt, painted by Gari Melchers, on order from Charles L. Freer, who purposed it as a gift to the nation. There were five single portraits by John S. Sargent, one of which (that of Miss Mathilde Townsend, of Washington) was characteristically clever and engaging. The rest, with, perhaps, the exception of one of James Whitcomb Riley, the poet, were by no means equal to his best. J. J. Shannon also was less well represented than commonly, showing only his portrait of Mrs. Guggenheim, which is rather faulty in construction and painty in suggestion. Miss Cecilia Beaux, on the other hand, never exhibited a stronger painting than her portrait of Mr. Lewis, President of the Pennsylvania Academy. R. E. Clarkson, F. P. Vinton, E. C. Tarbell, Wm. M. Chase, and Kenyon Cox likewise made in this field notable contributions, the last named by his memorable portrait of the late Augustus Saint Gaudens, the sculptor, at work in his studio.

The first prize (\$2,000), which carried with it the Corcoran gold medal, was awarded to a winter picture, one of a number by Edward W. Redfield, to whom two years previously a medal of the third class had been given. For vital realism and breadth of effect this picture was distinctly impressive, and doubtless it was its truth, virility and skilful manipulation which won it honour. Mr. Redfield's works are not dissimilar in style and character from those of Mr. Schofield, who was represented in this exhibition by two striking canvases.

Among the landscape painters, Williard Metcalf probably touched the highest note, though J. Francis Murphy, Emil Carlsen, D. W. Tryon, Leonard Ochtman and half-a-dozen others exhibited work of almost equally fine quality. Almost without exception these landscapes were not pictorial compositions, but subtle transcriptions of bits of nature seen under peculiarly pleasing conditions; not rampant fancies indefinitely set forth, but lovely realities sympathetically interpreted.

There was quite a good representation of the American painters residing in Paris, and to one of this number—Frederick C. Friesske—the fourth prize (\$500) was awarded for a study from the nude, entitled *Marcelle*. One other feature calls for mention—the really brilliant technical facility displayed by certain painters, among whom may be named Emil Carlsen, Walter Gay and Aline Solomons, in the inter-



"AN ANCESTOR"

BY WALTER MACEWEN



"THE ISLAND"

BY EDWARD W. REDFIELD

pretation of still life—works which went far to show that painters in America—the land of haste—are learning to labour patiently and are technically mastering their art.

L. M.

ART SCHOOL NOTES.

LONDON.—The illustrations that accompany these notes include reproductions of three of the figure designs shown at Burlington House in the recent exhibition of works by students of the Royal Academy. The first illustration is a reproduction of the excellent cartoon of *A Draped Female Figure on a Wind-swept Sea-shore*, with which Miss Marianne H. W. Robilliard gained the silver medal and the prize of £25. Miss Amy Joanna Fry's design gained the prize of £40 offered for the best scheme for a picture symbolical of "Husbandry," and suitable for the decoration of a portion of a public building. Unfortunately, in a black-and-white reproduction complete justice cannot be done to the good qualities of Miss Fry's design, the strongest point of which is its colour. Rich and

harmonious colour is also a prominent feature in Miss Dorothy Hawksley's design for "Husbandry," which was one of the best of those submitted in the recent competition. Miss Hawksley, it will be remembered, won the second of the two silver medals offered to the Academy students for the best paintings from the nude.

It is interesting to notice in the list of visitors to the Royal Academy Schools for the present year the name of Mr. Charles Sims, A.R.A., who in July will, for the first time, give the students the benefit of his advice in the School of Painting. The visitors for March are, in the School of Painting, Mr. J. H. F. Bacon, A.R.A.; the School of Drawing, Mr. Henry Woods, R.A.; the School of Sculpture, Mr. William Goscombe John, A.R.A.; and the School of Architecture, Mr. R. T. Blomfield, A.R.A., and Mr. T. G. Jackson, R.A.

At the Slade School the prizes, with one exception, are awarded at the end of the summer term. The exception is the Slade Prize of £25 for figure composition, which is awarded at Christmas. In



*(Royal Academy Schools :
Prize Cartoon)*

"DRAPED FEMALE FIGURE ON A WIND-SWEPT
SEA-SHORE." BY MARIANNE H. W. ROBILLIARD

Art School Notes

the recent competition for the Slade Prize the honours were equally divided between two students, Mr. J. Innes and Miss F. Phillips.

Mr. George Clausen, R.A., who, in the place of Sir William Orchardson, distributed the prizes at the St. John's Wood Art Schools, deplored in his brief speech the unavoidable absence of Sir William, whose counsel, he said, was possibly more valuable than that of any other living artist. However, Mr. Clausen, while modestly disclaiming any attempt to fill the place of the great portrait and subject painter, managed in his address to give some excellent advice to the students, and his efforts in this direction were ably seconded by Mr. David Murray, R.A. The Orchardson silver medal, for painting from the nude, was awarded to Mr. R. C. Weatherby, for what Mr. Clausen described as "a first-rate incomplete study," in reference, doubtless, to the fact that the treatment of the extremities could have been carried further. Mr. Weatherby also gained an honourable mention in the competition for a six months' scholarship offered for the three best drawings from the life, which was taken by Mr. D. Chumaceiro. Another six months' studentship, for the best work done in the landscape class, was given to Miss Mildred Stevens; a three months' scholarship, for the best set of three heads from life, to Miss E. Rudhall; and a three months' scholarship, for still life and a draw-

ing of a head from the cast, to Major F. H. Rawlins. The "Graphic" prize, presented annually by the proprietors of the "Graphic," which carries with it a three months' scholarship in the black-and-white class, was won by Miss E. M. Hosking, who carried off besides the sketch prize in the first division. The sketch prize in the second division fell to Mr. S. Henderson, and the elementary antique prize to Mr. S. Marshall. Mrs. L. Cooper received an honourable mention for her work in the Pinner landscape class. The prize for colour composition was not awarded, but at the request of the judges, the prize was allotted to a group of works by Miss G. L. Elliot.

So far as the regular school work was concerned the judging was undertaken by Sir George Framp-ton, R.A., Mr. J. W. Waterhouse, R.A., and Mr. G. Clausen, R.A.; Mr. David Murray, R.A., awarded the landscape prizes, and the work submitted for the "Graphic" prize was judged by Mr. Frank Craig. The exhibition of school work, held at the schools in Elm Tree Road, was varied and interesting, and Mr. C. M. Quiller Orchardson and Mr. F. D. Walenn had every reason to be satisfied with the display made by their pupils. The practice of making memory studies from the life is encouraged at St. John's Wood, and some of the drawings shown were capital, especially those by Mr. A. E. Odle, who exhibited in addition some pen-and-ink studies



CARTOON FOR DECORATIVE PAINTING

(Royal Academy Schools)

BY AMY JOANNA FRY

Art School Notes



CARTOON FOR DECORATIVE PAINTING

(*Royal Academy Schools*)

BY DOROTHY HAWKSLEY

in the Beardsley manner, remarkable both as imitations and as pieces of dexterous execution. The landscape that gained the scholarship for Miss Stevens was a sympathetic study of a bend in a river, with a foreground of meadowsweet and ragwort. A special word of praise is due to Miss G. L. Elliot's *Sheep Fold at Sunset* and her *Cottage Garden*, and to one or two clever little pictures of moonlight by Mr. C. R. W. Nevinson. Good work of various kinds was also shown by Mr. Longstaff, Miss Wickham, Miss Stewart, Miss K. Clausen, Miss Thrupp, Mrs. Bashall, Mr. H. W. Sandham, Miss C. Elliot, Mr. R. Vercoe, Mr. N. N. Johnstone and Mrs. Lloyd Cooper.

enamelling, S. L. Samuels; jewellery, J. Hassnovitch; and metal work, J. Harlaar.

Bolt Court, Fleet Street, which is inseparably connected with the memory of Dr. Johnson, does not give any promise of artistic interest to the passer-by in Fleet Street who may happen to glance down the narrow, dingy alley. In Bolt Court, however, is the London County Council School of Photo-Engraving and Lithography, housed at present in the old buildings of the School of the Stationers' Company, and an exhibition of the students' work, held there lately, proved that art can flourish amid what appear to be the most unsuitable surroundings. The exhibition was not intended to illustrate the technical achievements in reproduction of the school directed by Mr. A. J. Newton. It was composed almost entirely of original work executed either in the life class or outside the school by members of the sketch club, and some of it was exceedingly good. Especially worthy of mention were the drawings by Mr. R. C. Peter; a little painting of real artistic quality, of nymphs running down the sands to the sea, by Mr. C. W. Barber, and a second study by the same student, of girls playing in the surf. Mr. Blampied's drawings of children, the time studies of flowers by Mr. H. C. Hammond, Mr. J. Daniells, and Mr. E. Penwarden, and the life studies by Mr. H. Harris were other good things in an attractive exhibition.

The list of honours gained by students in the Arts and Crafts Department of the Sir John Cass Technical Institute included a Landseer Scholarship (in sculpture) of £40 at the Royal Academy Schools, gained by Mr. William Charles Matthias. The entrance examination to the Academy Schools was passed by another Sir John Cass student, Mr. A. Buxton. Miss Kate M. Dally gained the Art Master's certificate of the Board of Education, and minor scholarships in art were awarded to several students by the London County Council. The local prizes in the Arts and Crafts Department were awarded, in design, to C. M. Kirkman; in drawing, to W. M. Collier and J. H. Gordon; modelling, to H. N. Eastaugh and W. Matthias;

To the sketch club at this school Mr. Nelson Dawson, three or four years ago, presented a charming little badge of silver of his own design, and a replica of it is given annually by Sir George Frampton, R.A., to the best student of the year.

The Royal Female School of Art, the origin and history of which was sketched in these columns in October, is now merged in the Central School of Arts and Crafts, as the "Women's Day Art Classes," which are conducted in some of the upper rooms of the vast new building in Southampton Row, instead of in the stately Georgian houses of Queen Square. The change is not beneficial, nor does there seem to be any good reason why it was ever made, but although Queen Square is a thing of the past, the school, so far, is conducted on almost the old lines by Miss Rose Welby, assisted by Miss S. R. Canton, Miss I. L. Gloag, Miss K. M. Wyatt, Miss Isabel Farler and Miss H. E. Dunnell. Last month the first exhibition of students' work was held in the new quarters, an exhibition that showed no falling off in quality and included an excellent retrospective group which represented the school at the Franco-British Exhibition. Prominent among the exhibits was the design for an altar frontal which gained the gold medal given by the King. This was won by Miss Winifred Wight, who won also the William Atkinson Scholarship of £30. The Queen's Scholarship of £50 was taken by Miss Winifred Fison; the prize for drapery arranged on the living model, by Miss Jane S. Blaikley, and that for time sketching from life by Miss Brenda Hughes. Some capital designs for flowered chintzes were shown by Miss Winifred Marchant, Miss A. Dorothy Cohen, Miss H. Knight, Miss Winifred Fison, Miss Phyllis Mead and Miss Winifred Wight. The prizes in this section were awarded to Miss Marchant and Miss Cohen. Miss Hilda Knight gained the prize for flower studies in preparation for design, and Miss Edith Livesay and Miss Jessie Humby for figure studies in line. In the National Art Competition Miss Annie K. Boyd's example of book-binding in oak and leather gained a prize. The commended students in the national and local competitions included Miss Beatrice Miller, Miss Mary Bishop, Miss Georgina C. Levie and Miss Jessie Jacob. Among the drawings shown by the pupils of Miss S. R. Canton's class for black and white were some clever studies by Miss Lucy E. Pierce, the winner last summer of the first prize in THE STUDIO competition for pen-and-ink illustrations to a nursery rhyme.

W. T. W.

REVIEWS AND NOTICES.

Modern Art. By JULIUS MEIER-GRAEFE. Translated by FLORENCE SIMMONDS and G. W. CHRYSTAL. (London: W. Heinemann.) 2 vols. £2 2s.—This work is a translation from the German by Miss Florence Simmonds and George W. Chrystal, and a very admirable one, the swift conversational style of the author being retained. Dr. Meier-Graefe believing little in the historico-biographical methods, has set himself to write criticism in a newer line. To us the work seems an attempt to apply the theory of evolution to the tendencies of art, though we are not told so with any clearness. The author searches for the vital element in past traditions, which survives in work of to-day. The introductory chapters are particularly interesting, though pessimistic enough. While admitting that "If the uses of art change, art itself must change," Dr. Meier-Graefe does not seem hopeful about present conditions. He presumes, and we think wrongly so, that the dwelling-house of to-day has lost the formal relation to its age which would make it the place for modern art. As to what shall happen to the modern picture when it is painted, if this state of things exists, he merely states the problem, and we find ourselves returning in vain over the chapters for any hint of a solution on his part. Dr. Meier-Graefe generalizes with rapidity, and there is a crudescence of thought on every page, though not always expressed at its worth in the superficiality of phrase. He does not concede genius to Dante Gabriel Rossetti, though it is difficult to know by what other of the many attributes he accords him, he could have contrived to express so distinct a spirit in his painting. One regrets a failure on the part of the author to be responsive to the mood served by the best Pre-Raphaelitism. He writes with a delightful pen of Beardsley, but is unkind in putting forward in rivalry to his intimate art, the clever but merely energetic commonplaces of a German draughtsman. A closing chapter on Young England has the hurried style of a postscript; and of the young school rising up, with no small opinion of itself, from the New English Art Club he does not speak with overwhelming optimism. There are phases of German art into which he enters with a sympathy only permitted to those familiar with the national temperament. His appreciation of many things in art apparently opposed to each other, is interesting. It is possible for an individual of genius to trace and classify the origin of his æsthetic experiences, but to attempt a system of classification which will

Reviews and Notices

have a general bearing seems to us an impossible task. Dr. Meier-Graefe, however, has been wonderful in attempting the impossible, and has written even every sentence in an attractive manner. The book is profusely and perfectly illustrated.

Painting in the Far East. By LAURENCE BINYON. (London: Edward Arnold.) 21s. net.—Our knowledge of the art of the East as displayed in painting, in spite of numerous works upon the subject, is at present but superficial. This, to a large extent, is due to the fact that characteristic examples by the great painters are scarcely seen outside Japan and China. It is true that numerous examples bearing the names of great artists find their way into the hands of the Western collector, but these are too commonly either absolutely spurious, or, at best, but inferior specimens of the painter's brushwork. The European writer is therefore severely handicapped in dealing with this subject and is frequently driven to wrong conclusions in his criticisms. On the other hand, the important illustrated works which have in recent years been published in Japan concerning its art and that of China—and we mention in this respect our excellent contemporary "The Kokka"—are of great service in enabling their readers to obtain a glimpse, even if only through the medium of a photograph, of the notable examples existing in private collections in the Far East. The author of "Painting in the Far East," although at a disadvantage by reason of the probable paucity of fine original examples to refer to, has succeeded in producing a valuable *résumé* of the History of Art in China and Japan which is a welcome addition to our literature upon the subject. Some regret, however, will be felt by lovers of that art at the altogether unrepresentative character of the illustrations to the volume. Badly reproduced by that unsatisfactory medium, the collotype, the selection of examples leaves much to be desired. An intimate knowledge of the technique of Sotatsu, Sesshiu, Tannyu, Hokusai—to name but a few of the great masters—would have justified the author in excluding such inferior and untypical illustrations as are here given. The flower drawing ascribed to Sotatsu is in no sense reminiscent of the free, easy brush line, the large decorative instinct of that painter. Sesshiu is represented by an illustration from "The Kokka" of a drawing, which, however interesting in itself, is far from typical of the forceful work of that great genius. Tannyu's bold but sympathetic brush stroke is unrecognisable in the clumsy mechanical lines of the *Monjiu*. Hokusai's humour, his characteristic nervous line,

his power of composition, are all absent in the scattered, "bitty," unconvincing specimen shown. We might continue our unfavourable comment to at least three-fourths of the illustrations given; and in the cause of art and of simple justice, we would seriously urge the author, should a further edition of his work be contemplated, to entirely reconstruct his series of illustrations. The public is taught better by pictures than by words, however eloquent the latter may be, and when pictures are bad, eulogism fails to be convincing.

Venice: The Decadence. By POMPEO MOLMENTI. Translated by HORATIO F. BROWN. (London: John Murray.) 2 vols. 21s. net.—The appearance of the concluding volumes of Signor Molmenti's "History of Venice" brings to completion a work that is a monument of erudition and patient research. As well translated and as copiously illustrated as its predecessors on Venice in the Middle Ages and Venice in the Golden Age, it tells, in a deeply interesting narrative betraying no sign of effort, though the thoroughness of the study it represents is evident on every page, the melancholy story of the decline of the Queen of the Adriatic from the proud position she had so long occupied. For her, as for the rest of Italy, the knell of prosperity was sounded with the signing, in 1559, of the treaty of Cateau-Cambresis, and although the Lagoon city after that enjoyed a few years of prosperity, signs of decadence were soon apparent on every side. Beginning with a summary of the political situation in Italy in the second half of the 16th century, Signor Molmenti passes on to note the condition of the naval and military forces of the Republic, the relations between Church and State, the condition of industry, commerce and art, noting in every branch of endeavour signs of the beginning of the end. Specially fascinating is the chapter on the Old Town and Modern Art, in which the writer waxes eloquent over the maturity of charm displayed by Venice; but that chapter is surpassed in pathos by the melancholy account of the last days of the once world-famous State when the Great Council met for the last time and the last Doge, Ludovico Manin, resigned the office he was no longer strong enough to hold.

The Art of the Plasterer. By GEORGE P. BANKART. (London: B. T. Batsford.) 25s. net.—Hitherto it has been difficult for the student to obtain anything like a clear idea of the development of plaster work, for though many fine specimens of it still exist *in situ* or in museums, they are widely scattered, and only those with leisure and means can hope to turn them to account. For

Reviews and Notices

this reason the important work under notice, whose author is an architect as well as a practical craftsman, will, no doubt, be widely welcomed, and, it is greatly to be hoped, will do much to inaugurate a much needed reform in the design and execution of decorative stucco. The illustrations, of which there are several hundred, are most of them from excellent photographs taken specially for the book or from geometrical drawings by Mr. Bankart, and include complete buildings, portions of ceilings, façades, etc., some on a large scale, with numerous separate reproductions of details such as rib enrichments, heraldic animals, panels, friezes, etc., culled from an immense variety of sources, beginning with antique stucco-duro and coming down to quite modern plaster work, so that they form a complete pictorial epitome of the plasterer's craft from its first inception to the present day. Perhaps the most valuable section of this book, truly unique of its kind, is that in which the causes of the decline in plaster work in England are examined. Why, asks Mr. Bankart, is the work of the nineteenth century so uninteresting, bad and uncouth? And he replies, "Chiefly because the trade or profession or calling is divorced from pleasurable and legitimate production." Being merely an instrument in the hands of a man who designs without technical knowledge and dictates without personal acquaintance with the material, the workman cannot be expected to put his heart into the business. He concludes with an earnest appeal to young men occupied in the plasterer's trade to study the subject in their leisure time.

The Colour of Paris; Historic, Personal, and Local. By MESSIEURS LES ACADÉMICIENS GONCOURT. Under the general editorship of M. LUCIEN DESCAVES. Illustrated by YOSHIO MARKINO. (London: Chatto & Windus.) 20s. net.—This is a companion volume to *The Colour of London*, published some two years ago and which proved so great a success that Mr. Markino was commissioned by his publishers to go to Paris and execute a series of drawings to illustrate this volume. He had, it seems, never been in Paris before, whereas he had lived in London for ten years, and as a consequence the drawings now reproduced have distinctly the character of first impressions. From the little essay contributed by the artist—which makes very entertaining reading on account of its delightful *naïveté*—we learn that during the first part of his sojourn in the French metropolis he was afflicted with illness, and as a result he feels obliged to confess that "my art as well as my health suffered terribly." We do not, however, find in the

drawings illustrating the volume anything corroborating this admission, but what we do observe is evidence of that further assimilation of European methods which M. Bénédict calls attention to in his appreciative introduction. For our part we regret to see the disappearance of Japanese characteristics from Mr. Markino's drawings; to us these constituted in his earlier drawings one of their principal charms. For all that, there are some capital glimpses of Parisian life and scenery in the book, and here, as before, we note the artist's preference for night effects. The bulk of the letterpress is contributed by members of the Académie Goncourt, who without any waste of words vividly portray the life of Paris under its manifold aspects, public and private. Their essays have been ably translated, and the book as a whole gives one a truer impression of Paris than any book we have come across for a long time.

Vincenzo Foppa of Brescia. By CONSTANCE JOCELYN FFOULKES and Monsignor RODOLFO MAIOCCHI, D.D. (London: John Lane.) £4 4s. net.—The joint work of two thoroughly competent critics and earnest students of Italian art, this richly-illustrated and well written monograph adequately fills one of the very few gaps still left in the copious art criticism of the day. The fact that very little is really known of the reputed founder of the Lombard school of painting has been an added spur to the zeal with which every clue that could throw light on his career has been followed up, the collaborators having diligently searched the libraries and archives of Brescia, Savona, Genoa and other towns, and personally examined every accessible work of the master, with the result that a vast mass of information, some of it quite new to the general public, has been collected. Skilfully woven into an interesting consecutive narrative, the text embodies not only the opinions of the authors themselves but also of the most distinguished European critics of the past and present on Foppa and his school. It is moreover enriched with excellent reproductions of a large number of his works, fifteen in photogravure, and supplemented by an index of all the MSS. quoted, with translations of some of the more important, a chronological list of his extant paintings, one of those now lost, a place index and a carefully compiled subject one, so that the book is a perfect encyclopædia of knowledge that will be a mine of wealth to future students. Some, indeed, will be disposed to cavil at its very completeness, and to argue that undue prominence has been given to a man who, after all, was not of the highest rank; but

Reviews and Notices

the general feeling of experts will be one of gratitude to those who have devoted so much time and labour to the elucidation of the problems connected with the Lombard school. Of considerable importance, for instance, is the discovery from documental evidence that the artist under review lived very much longer than is generally supposed, passing away at the age of 89, not 64, so that many paintings now tentatively attributed to other hands may possibly be by him.

Old Interiors in Holland. By K. SLUYTERMAN. (The Hague: Martinus Nijhoff.) £5.—The old buildings of Amsterdam, Haarlem, Leyden, Amersfoort, Leersum, Middelburg, Veere, Zierikzee, Delft, The Hague, Maastricht, Nijmegen, Zwolle, Enkhuizen, Edam, Leeuwarden, Groningen and sundry other places in the Netherlands, have furnished the illustrations for this work—a canvas portfolio containing 100 fine collotype reproductions of photographs, displaying a choice selection of the rare treasures which Holland possesses in the way of old furniture and interior appointments. A large number of the interiors presented belong to public or quasi-public buildings, and they have been selected because they retain to a large extent the features which they had originally. The letterpress is confined to a description of the plates taken seriatim, and in this is given information concerning the building and also of the various component parts of the interior illustrated.

From the offices of "Academy Architecture," 58 Theobalds Road, London, we have received a volume entitled *Sculptures* (8s. net), edited by ALEX. KOCH, Architect, in which excellent reproductions are given of all the sculptures published in Vols. 25 to 34 of that publication, covering the years 1904 to 1908. The works illustrated have been selected from the chief exhibitions in London, Paris, and elsewhere.

Messrs. Frost and Reed, of Bristol and London, are publishing, in strictly limited editions, two large photogravure prints after pictures by Mr. C. Napier Hemy, A.R.A., *Fair Wind—Fine Weather* and *The Last Reef Down*, both of which were exhibited in last year's Royal Academy. The reproduction

of these two fine examples of marine painting is all that could be desired.

It is pretty generally agreed that the pictures usually found in schools leave much to be desired from an artistic point of view. No objection of this kind can be urged against such prints as that reproduced on this page, which is from a lithograph designed by Mr. HEYWOOD SUMNER, printed in outline and coloured by hand. It is one of the "Fitzroy" series published by Messrs. G. Bell & Sons to meet the need for a better quality of school picture than the crude and uninteresting productions one so often sees displayed in class-rooms. The original print measures 26 by 24 inches, and is sold at 3s. 6d. net.

Our Vienna Correspondent desires us to state that the etching by Ferdinand Schmutzer called *The News of the Day*, which was reproduced in our December number (page 195), is one of which the copyright belongs to the Gesellschaft für Vervielfältigende Kunst, Vienna. This society published last year a large etching by the same artist, called *Die Klostersuppe*, a proof of which was included in the exhibition of Prof. Schmutzer's etchings recently held at the Baillie Gallery.



COLOURED LITHOGRAPH

BY HEYWOOD SUMNER

(Published by G. Bell & Sons).

The Lay Figure

THE LAY FIGURE: ON THINKING FOR ONESELF.

"I CANNOT understand why there should be growing up in certain quarters such an extraordinary antipathy to the works of the Old Masters," said the Expert. "There seems to be now a particular clique which takes pleasure in reviling everything that has been handed down to us from other times. I think this clique is a small one, but it is noisy and energetic, and it may possibly have some misleading influence if steps are not taken to check its activity."

"Has it never struck you that this clique, as you call it, may express the sentiments of a considerable section of the modern art world?" enquired the Art Critic. "Do you not see in what you profess to regard as merely a noisy agitation signs of a coming change in the popular opinion?"

"But why should there be a change coming?" cried the Expert. "Where is the need for change? Have we not arrived in recent years at a truer appreciation of the value and importance of the work of the Old Masters than our predecessors ever had? Modern criticism has taught us what an inestimable inheritance we have from the past, and surely to protest against this teaching is as ungracious as it is futile."

"Surely we may protest if we consider this teaching to be wrong," said the Critic. "Modern criticism is not necessarily infallible, and people who can see the weak points in it are right in pointing out, and objecting to, what they believe to be mistakes."

"Are you, too, going to take sides against the Old Masters?" exclaimed the Expert. "What folly! You would destroy the tradition which has been built up by a host of clever investigators! You would encourage contempt for the work of the ancients! Why, what have you to offer in its place?"

"I offer you modern art," said the Critic.

"Modern art!" sneered the Expert. "What art is there to-day? You are talking about something that does not exist. Art died a century or two ago, and there are no modern men who can bring it to life again."

"May I say a word on the subject?" asked the Art Patron. "I have bought a good many works by modern artists, and so I think I am entitled to give some opinion about what is being done to-day."

"By all means," laughed the Expert. "If you

are not ashamed to confess your unenlightenment, pray let us hear what you think."

"If it is a sign of unenlightenment to see good in modern art, I am unenlightened indeed," returned the Art Patron, "because I say that the bulk of the old stuff you would force upon me is utterly dull and incompetent. I prefer the fresher outlook and the sounder methods of the men of my own time."

"You prefer the raw, immature, purposeless bungling of to-day to the magnificent achievement of the past!" cried the Expert. "Then you are indeed past praying for. Your case decidedly is incurable."

"I hope it is," replied the Art Patron; "for I am quite satisfied with my condition. You forget that I have as much right to my opinion as you have to yours. You say there is no art to-day; I say there is, and that it is better than nine-tenths of the old work—better both in intention and achievement."

"And so you buy it?" asked the Expert.

"Exactly," said the Art Patron. "I buy it because I believe in it; and you can, if you please, count me as one of the clique which protests against the over-adulation of the Old Masters. You want me to worship a sham, an idol that you and your fellows have set up. I refuse because I doubt your disinterestedness and will not accept your dictation. And I have the advantage over you, for I have studied modern art all my life, face to face and honestly, and I have always looked sincerely for what is best in it, while you have habitually despised and ignored it."

"I do not ignore it," protested the Expert; "I deny that it exists."

"Your denials do not alter facts," laughed the Art Patron; "nor do they prove that I am not justified in thinking for myself. You think I am a fool, while you seem to me but a dreary pedant who must always be harking back centuries for your opinions. Why, if you had lived in the time of these very masters whom you talk so much about now, you would have complained that their work was raw and immature and not like that of some archaic person who had existed ages earlier. You are sadly behind the times, my friend, and you impertinently arrogate to yourself an authority to which you are not entitled. Leave me alone; go away and preach your fallacies to the people you can deceive; I am tired of having you always at my elbow, telling me what I must do and must not do."

"And so am I," said the Critic.

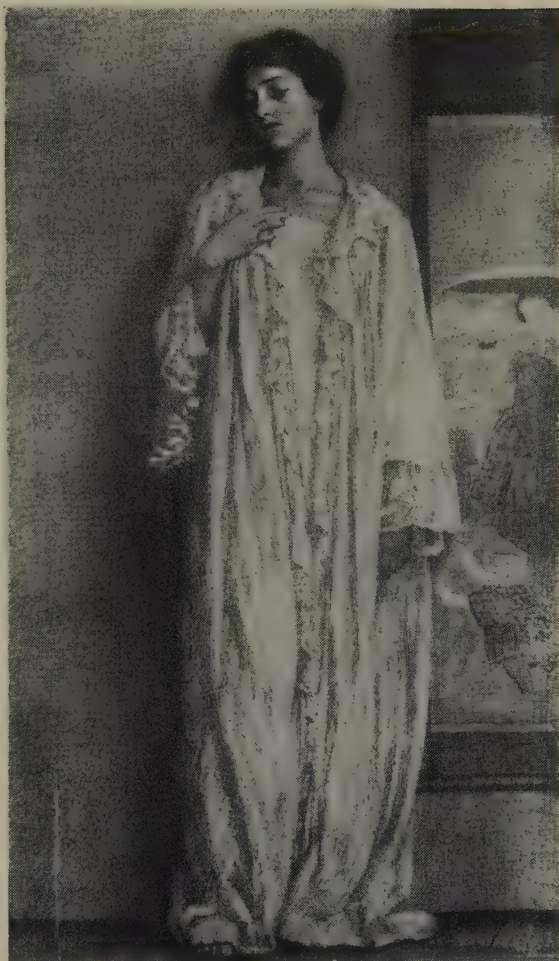
THE LAY FIGURE.

The Miniature Exhibition

THE MINIATURE EXHIBITION AT
THE KNOEDLER GALLERIES
BY ARTHUR HOEBER

THAT the American Society of Miniature Painters should have arrived at the tenth anniversary of its formation, having held each year an exhibition, is perhaps excuse for a serious consideration of its aims, purposes and accomplishments. That it should have made ten creditable displays, attracted the attention of a discriminating public and gathered under its banners as exhibitors this season no less than sixty-eight workers in this medium is surely a record that establishes its claim to attention. The lower gallery at Knoedler & Co.'s makes a dainty showing and one is conscious of serious efforts along artistic lines, for these men and women disclose personality, skill, taste and artistic judgment in the various little portraits that are offered in this most charming of all means of representing humanity.

The painting in water color on ivory is, indeed, a *metier* that has to be learned quite by itself. It differs entirely from work in oil or water color on paper. There are tricks, special ways and means, and the individual point of view counts here quite as much as in other mediums. And some of these



THE ROSE
GOWN

BY MRS. LUCIA
FAIRCHILD FULLER



MARGARET
WRIGHT-CLARK

BY WILLIAM J.
BAER

workers have a touch broad and vigorous, free and masterly, as have their fellows in oil, while there are others who arrive at a surprising detail, which would seem to indicate infinite pains beyond human patience. Somewhere between the two methods, perhaps, lies the proper path, for the miniature may be too broad as it may be overfatigued, and, perhaps, none of the contributors strikes a happier method than Lucia Fairchild Fuller, whose *The Rose Gown* is of an exquisite daintiness, a synthetic humaneness and an artistic observation that are no less in evidence than the delightful craftsmanship that produces the result. Here are draperies treated with alluring simplicity and directness, tones of decorative quality of charm, a personal arrangement and treatment, yet no sense of fatigue. It is a complete work *in petto*, a well-considered composition worthy serious attention. Nor is the double

The Miniature Exhibition



IN THE
NURSERY

BY WILLIAM J.
WHITEMORE

portrait of Mr. and Mrs. Richard Aldrich by Mrs. Fuller less dexterously evolved. The woman seems complete mistress of her medium and works with the solid foundation of academic training, of taste and a sense of values most rare. She is one of the eleven members represented.

Skilful, indeed, is the president of the society,

XIV

William J. Baer, who has limned the beauty of adolescence as well as the riper charms of middle age. Perhaps none of the contributors possesses to a greater degree the unerring, scholarly touch. He is an authority on the subject and his experience is large in such matters. *The Nymph*, by Laura Coombs Hills, is a study in varied blues of an attractive young woman. There is breadth of treatment combined with a fluency of brushwork and a decorative sense of color, all very individual, that give the work distinction. Alice Beckington, in a sober portrait of a lady in black, impresses one by the sincerity, the directness and the human note, while her little *Brother* is no less worthy, and these qualities are noteworthy in the two offerings by Mabel R. Welch, the portraits of Mrs. Calkins and of Master MacLean. Miss Welch is one of the most promising of the newer miniature painters and her work has attracted much interest.

For a picturesque touch the little nude of the child *In the Nursery*, by William J. Whittemore, is one of the most attractive things here. This painter, who is no less at home in his oils, invariably finds a pic-



MRS. EARNEST
ELMO CALKINS

BY MABEL R.
WELCH

The Miniature Exhibition

turesque point of view and in particular the allure of youth appeals to his brush. There are four contributions by him here and none is without interest. The dignified portrait of a matron, a lady with a straw bonnet on, with curling, grayish hair, is signed by Jenny Delony Rice. It is a most seriously painted ivory, wherein the character has been honestly searched for and apparently admirably caught, while the workmanship is competent; and here is a head of *Martin Kimbell* by Eda Nemoede, one of the best of the contributions, that demands special attention. This is so large in conception, so thoroughly simple in the rendering and so impassively just in construction as to hold the spectator, yet it covers but a few inches of space. Good art this and worthy the best traditions of miniature work. Carlola Saint-Gaudens offers three portraits. One is of Percy MacKaye, seated in an easy pose. It is an intimate sort of portrait, bringing the man before one agreeably and naturally, and the painting is executed with ability and frankness. One of the contributors, Helen W. Durkee, has made a little study of still life, a copper pot and some onions, which are cleverly indicated, but which, beyond the entertainment in the painting, serves little purpose that we can see. Yet all is well done and one marvels at the patience displayed, at the dexterity and the serious observation.

It is interesting to recall that the earliest miniatures were painted on vellum and that ivory did not come into use until about the end of the Seven-



THE NYMPH

BY LAURA COOMBS HILLS

teenth century. The great Holbein did not disdain to turn his attention to miniatures, and many of the prominent artists ever since have dabbled from time to time in this medium. It is certainly a fascinating way of working and the results are such as to hold the worker profoundly interested. In her four examples Alice Schille, for example, has experimented in various directions, painting at times with the freedom one associates with an oil on a large canvas. This lady dashes in a study here in a bold manner, or she paints a likeness of a *Girl with a Parrot* in a spontaneous way, getting sweeps of the brush that are suggestive of enthusiastic interest in her work.

Maria J. Strean, in the portrait of a lady in blue, works with grace and facility, and in another of a baby the infantile suggestiveness of pose, the delicacy of textures and the unconsciousness of the arrangement are all convincing as well as impressive. The young girl seated, by Margaret Kendall, with hand in lap and blond hair done up in a ribbon, is another lovely transcript of childhood. One may study this with profit, for it is rendered with much faithful lingering over details, with a delicate color scheme of whites and pale blues, and it is well drawn. Indeed, one is impressed with much capital draughtsmanship throughout the display. A nude child, *A Babe in Eden*, by Anna Richards Brewster, is an



PORTRAIT

BY ALICE BECKINGTON

The Miniature Exhibition



MARTIN KIMBELL

BY EDA NEMOEDE

entertaining study of flesh' out of doors, the baby wandering among flowers and growing stuff, and in May Austin Claus's *Girl in Blue* the seated figure of a young woman has the head reflected in a mirror, which is accomplished with dexterity and reasonableness and makes a pleasant break in the matter of composition.

These breaks are welcome, too, for, after all, one is inclined to weary just a trifle at the succession of portrait after portrait, for it is generally when the painter is happy in the sitter that the best work ensues. Not all humanity was created to be reproduced by the painter, but, alas, commissions do not always depend on the fitness of the model, so it must be a delight when one is called upon to portray dignified old age, such as the portrait by Frances A. L. Walker, whose elderly lady in white hair and shawl has so much of tenderness to it; or the frank charm of a girlish beauty, as in Mrs. Myrick's portrait of a child with a blue cloak and hat. In both of these one feels certain the artists worked with joy and sympathy and naturally these are qualities that add much. The exhibition fortunately has struck a responsive note and attracts a large attendance. For long the foreign worker dominated the field. There have been many displays of their ivories at the galleries of the dealers, while travelers oversea have given them commissions in their native lands. Happily, it is dawning on the American that the talent at home is worthy of consideration, in miniatures as in other directions, and as encouragement stimulates the recent years disclose healthy progress, of which this tenth annual show of the American Society of Miniature Painters is a distinct sign.

SPRING BOOKS FOR STAY-AT-HOMES AND TRAVELERS

MR. LORING UNDERWOOD, author of "The Garden and Its Accessories," previously reviewed in these pages, has issued through Frederick A. Stokes Company, New York, a convenient journal for the use of persons actively interested in gardening, under the title, "A Garden Diary and Country-Home Guide."

The diary may be begun at any time and should be found helpful to record many outdoor happenings besides gardening and greenhouse experiences.

Information is given at the top of each page which bears upon the seasons, and an index follows with lists of plant names. The author aims to give briefly the result of his garden experiences and observations, and to make a convenient journal.

ILLUSTRATED with reproductions of a series of interesting photographs taken by the author, Mr. Philip S. Marden's "Greece and the Ægean Islands" will commend itself at this season to many tourists now taking their way to the Grecian Archipelago. The book will be welcome to persons intending to visit Greece and should tempt others to the historic mainland and the islands of Delos, Samos, Rhodes, Thera, Cos and Crete.



PORTRAIT OF MRS. B.

BY JENNY DELONY RICE

"Have nothing in your houses that you do not know to be useful, or believe to be beautiful."—WILLIAM MORRIS.

The National Society of Home Art and Decoration

The purposes of this society are as follows:

1. To secure the adoption by building contractors, architects and owners of better standards of design and decoration in the average American homes, city, village and country.
2. To urge the study of the principles of home art, architecture and decoration in schools and educational organizations.
3. To take part in the exhibitions of architectural and arts and crafts societies, with a view to the assembling of designs and examples bearing upon the subject.
4. To conduct through the columns of *THE INTERNATIONAL STUDIO* a department of suggestions to readers and members of the society, and also to conduct an established inquiry department, through which, by

publication or personal replies, information bearing in any way upon the subject may be readily secured in so far as expert authorities and careful consideration can supply it.

5. To keep members informed concerning publications and exhibitions, through the columns of *THE INTERNATIONAL STUDIO*, and the bulletins and publications that the society may be called upon to issue.

6. To cooperate with local clubs and associations in supplying exhibitions, lectures, lantern-slides, etc.

An advisory committee of eminent specialists will shortly be elected, and their services invited in their several capacities.

For information concerning MEMBERSHIP, apply to the Treasurer, Mr. Pendleton Dudley, 34 Pine Street, New York.



NUMBER 1. A TYPE OF DOOR IN HARMONY WITH THE HEAVY LONG LINES AND STRONG CONSTRUCTIVE MATERIALS OF THE HOUSE

ENTRANCE DOORS AND WINDOWS
THE best of the modern small houses designed to-day are complete in every detail which makes for the convenience and comfort of living, and in many of these the picturesque qualities are strong. The entrance doors and windows are features which go far toward establishing the individuality of and giving character to the house.

Illustration number one shows a type of front door which is in entire harmony with the heavy long

lines and strong constructive materials of the house to which it is the entrance. The sense of security which the weather-stained sturdy oak panels of the simple door conveys is equaled by its inviting hospitality. When thrown wide its generous dimensions allow an extensive view of the rooms within. The small-paned, shuttered windows, set deep in the gray cement walls, complement the style of the door perfectly. The stain and flat dull finish used upon the door reproduces the effect wrought by time and weather and is entirely suited to the architectural scheme.

Entrance Doors and Windows



NUMBER 2. THE HOOD AND DETAIL OF THIS DOOR SHOW A SUGGESTION OF THE SWISS CHALET

Now that cement and concrete have taken so leading a place in building materials it behooves us to study well the architectural style which is best suited to this medium. There are many offerings in the way of original designs embodying this material which are more or less attractive. In the very recent past the architectural peculiarities of some of the modern German houses would have in no wise appealed to the American householder, but the quaint and somewhat artificial style of the German house is beginning to find its advocates among us, as being a type to which concrete is especially well suited.

The many windows set almost flush with the surface of the walls and the entrance hood with the cement bracket, the sunken door painted white and flanked by red-tubbed, close-clipped box trees, present a picture of inviting trimness and comfort which may appeal to some more than the bungalow type of the house shown in the picture.

The cottage casement window with its swinging sash, set with squared or diamond panes, is well

suited to the style of house shown in illustration number two. Here a suggestion of the Swiss chalet is felt in the rustic hood and the detail of the front door, which is wholly in harmony with the general style of the house. Casement windows may be correctly embodied in the same house, or even the same room, with French windows. This latter type presents practically two glass doors. These may show two of more large panes or repeat the diamond or squared panes of the casement.

In this day of hygienic living and supremacy of fresh air many houses are planned with sleeping porches, which have sliding glass for their upper walls, or canvas screens. The French window giving directly upon such a porch from the room within is found more practical than the ordinary door.

Where there is a suggestion of the Colonial in the architectural style of the house this can safely be emphasized in the front door, although if the house is small it should not be elaborated. Long leaded sidelights with a fan-shaped transom above the paneled door, which should be painted white, is an excellent type

to select, combining as it does dignity and simplicity. Cottage casement windows are unsuited to the house in which such a door is appropriate, although the long casement window with stationary upper glass may be used in a house of Colonial suggestion.

Many houses built on simple lines, after the so-called craftsman design, may be appropriately fitted with what is known as the Dutch door. This door is constructed in two halves, each swinging independent of the other if desired. The lower half may remain closed while the upper is opened for light and air. Provision is made for bolting the two halves together. Often such a door is completed by seats flanking either side of the entrance. Many of the old shingle and stone houses built by the early Dutch settlers in the States of New York and Pennsylvania show excellent examples of this type of door. Sliding windows, the sash set with small squared panes, harmonize best with doors of this character.

In remodeling a house most effective improve-

Entrance Doors and Windows

ments may be made by changing the style of the entrance doors and windows. The substitution of new sash in a window opening is not at all a difficult or expensive operation. A modern modification of the old-fashioned bow window is shown in the accompanying illustration. Such a window, while improving the effect of the exterior of the house, forms a most decorative and delightful feature for the interior. Its wide sill may become the receptacle for pots of flowering plants or feathery ferns. In the way of drapery it should be treated simply with muslin or net curtains extending only to the sill. Lengths of silk or plain-colored fabric may be used at either end and between each window with good effect.

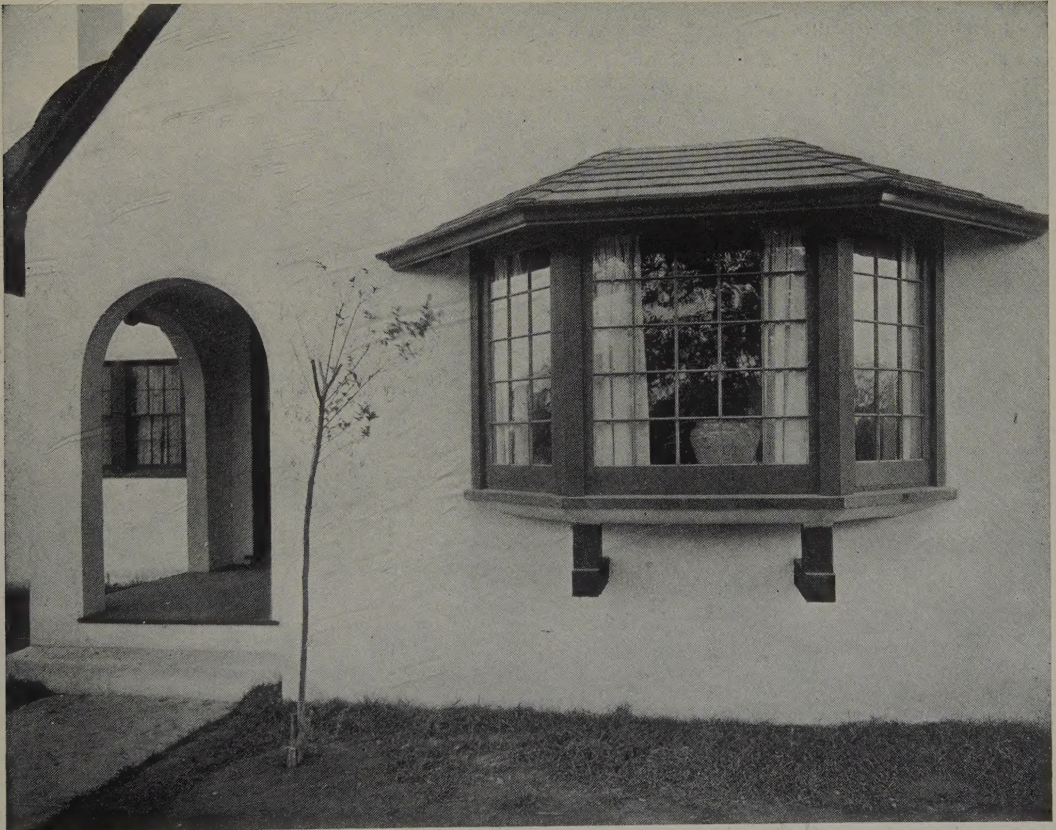
In curtaining the casement windows slender brass rods should be set as close as possible to the glass on the window frame. The net or muslin should be run upon this by a narrow casing, loose enough to slip readily. Such curtains should extend only to the sill and be finished with a three-inch hem if otherwise untrimmed. If overdraperies of silk, linen crash, Arras cloth, cretonne or linen

taffeta are desired these should hang at either end of the window, and for bedrooms or cottage living-rooms an eight-inch valance may be added, extending entirely across the top of the window, and made from the same material as the overdraperies.

In curtaining French windows the material should be run on rods set at the top and bottom of each door and drawn tautly in place.

In placing curtains in openings or doorways the height of the opening does not necessarily regulate the length of the curtain, as frequently where the opening is very high the rod can be set ten or twelve inches from the top with good effect, leaving this space above.

Where the pronounced color scheme makes it necessary to use different materials and color for the two sides of the curtains they should be joined without interlining and finished along the lower edge and sides with gimps or one-quarter inch moss fringe, matching in color the curtain to which it is applied. Such curtains should preferably be run directly upon a rod run by a loose casing at the top; this will insure well-hanging folds.



NUMBER 3. A MODERN MODIFICATION OF THE OLD-FASHIONED BOW WINDOW, A DELIGHTFUL FEATURE FOR BOTH EXTERIOR AND INTERIOR

Henry Rankin Poore



THE MOVABLE STUDIO

USED BY HENRY RANKIN POORE

HENRY RANKIN POORE BY FREDERICK W. COBURN

HENRY RANKIN POORE was known to most of us a few years ago as a clever painter of animals. He clearly was fond of dogs and horses and of all pursuits connected with their keeping. He lived the suburban life near Philadelphia, it was understood, and was accustomed himself to ride to the hounds, squire fashion. *Backlog Reveries*, shown at the Pan-American Exposition, a representation of an elderly gentleman and two great dogs, revealed by flickering firelight, was a very successful achievement in genre painting. Other solidly executed pictures of sporting subjects and landscapes containing animals are recalled by those who have followed the leading exhibitions of the past fifteen years.

Too many American painters only repeat what they have done. Mr. Poore has happily been saved from

succumbing to the habit of repetition which, acquired at the height of professional capacity, leads often to commercial success, to artistic failure. He has continued to think and to experiment. His convictions as to the fundamental principles of the art of painting were set forth a short time ago in a book on composition and the critical judgment of pictures. This has gone through several editions. Another book is now in preparation.

The work which has been published has proved most useful to art students and to laymen. Com-



THE FIRST FURROW—SPRING

BY HENRY RANKIN POORE



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"MLLE. LUCIENNE BRÉVAL IN CARMEN"
FROM AN OIL PAINTING BY IGNACIO ZULOAGA